Just CrossStitch

Celebrating 15 Years

THE PREMIER CROSS-STITCH MAGAZINE
AUGUST 1998

Florals and Birdhouses Galore

NEW Teresa Wentzler Bellpull

IDC

Volume 16, Number 2 July/August 1998

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I do not set aside the grace of God; for if righteousness comes through the law, then Christ died in vain. Galatians 2:21 (NKJV)

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One stitch ahead

The beautiful flowers and birds (along with their birdhouses) of summer fill the pages of this issue of *Just CrossStitch*. Whether you have a penchant for the detailed pictures, such as the bellpull by Teresa Wentzler or the pillow from Lacis and DMC, or for challenging samplers like the ones by Sandy Orton and Lesa Steele, there is sure to be a design to meet your summer stitching needs.

Lorna Reeves, Editor (l) and Phyllis Hoffman, President and Publisher (r)

Although it may seem like summer to you, it is Christmas to us because we are busily working on the 1998 edition of *Just CrossStitch Christmas Ornaments*. (See ad on page 65.) This publication will feature 75 of the top cross-stitch designers. Each of these talented people will contribute a new ornament and a favorite holiday memory or recipe. Look for this wonderful issue at your local needlework shop or watch your mailbox this summer for a special offer for subscribers only—but just don't miss it!

Another thing you will not want to miss is our annual seminar in Williamsburg, Virginia. It is scheduled for December 3-7, 1998. Participants will study with Eileen Bennett, Merry Cox, and Joanne Harvey. Turn to page 11 for more details and to see photographs of their seminar projects.

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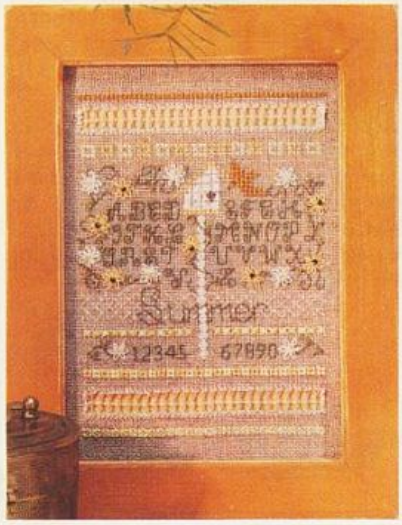
We are delighted to report that our office will not have a change of address. However, our toll-free telephone number and subscription services address have changed. Please see the "Reader Services" box on this page for the newest information about contacting us. Your cards, letters, and phone calls are important to us, so please keep in touch.

Lorna Reeves



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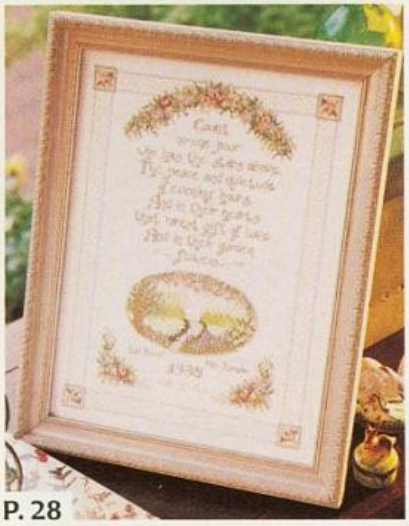

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Just CrossStitch

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Our stitchers ask

I am desperately searching for an out-of-print pattern entitled *Sinterkloss* by Bette Ashley. I believe this chart was published around 1987-88. This chart features Santa Claus on a carousel horse. I will gladly reimburse you for the cost of the pattern and mailing to me.

Nancy E. Behrendt
41 West 150 Dillonfield Drive
LaFox, IL 60147

I worked a counted cross-stitch piece that went as follows: "You are the Mother I received the day I wed your son....You raised in love a gentle boy and gave to me a man." I can't locate my chart and cannot remember where I bought it. Your help would be much appreciated.

Geraldine Goodrich
36341 Bonney Drive
Zephyrhills, FL 33541-0784

I am looking for a P. Buckley Moss chart called *Friends* or *Friendship.*

Pat Doolittle
705 West Cromer Avenue
Muncie, IN 47303-1661

I am desperately trying to locate a chart that is now out of print. It is a Dale Burdett chart of twelve quilt blocks in cross stitch, published by Burdett Publications. I will pay for the chart and postage.

Mrs. S.M. Thelwell
Oak Lodge, Church Road
Northop
Mold, Clwyd. CH7 6BS
United Kingdom

Please can anyone help with some older designs: *ABC's of Love* by Sunny Lawrence, *For It Is Own* a Scarlet Thread scripture book, and a leaflet that has the names of Jesus in a design as on a Scrabble Board.

Ann Chaney
RD2
Ambenley
North Canterbury
New Zealand

I am looking for *Cameo Geese* by P. Buckley Moss.

Grace E. Jeanette
HCR-61, Box 65
Capon Bridge, WV 26711-9705

I am interested in finding the chart for a piece that reads, "Wishing you Butterfly Mornings and Wildflower Afternoons."

Freida Lankford
229 Pioneer Trail
Cartersville, GA 30120

I am looking for the chart of a Hummel boy called *The Bookworm.* The little boy is sitting down reading a newspaper. He wears glasses.

Judith Winsor
3809 Spring Oak Drive
Modesto, CA 95355

Would like to purchase the chart *Washington, D.C. Map* from The Family Tree, Bailey's Crossroads, VA, and also *F-14 Tomcat* chart offered as a kit by *The Stitchery* catalog.

Carole Stumme
77 Bieselin Road
Bellport, NY 11713

I am trying to locate the booklet for Marilyn Leavitt-Imblum's *Morning Song* (of a mother and her two daughters).

Dawn Lawrence
Post Office Box 141
Johannesburg, MI 49751

I am looking for these books by Dale Burdett: *Border Series,* BK1 DB 7138; *The Big Design Workbook,* BK3 DB 119; *Sayings to Stitch,* BK4 DB 122; *Christmas Borders,* BK5 DB 123. I am also trying to find two books. The first one is by Aggie "J": *The Physician's Prayer.* The second is by Kount on Kappie: *Put on a Kappie Face.*

Cindy Cole
606 Minute Men Road
Virginia Beach, VA 23462

I am looking for a chart for *Land Surveyor.*

Marion Bickerstoff
727A South Le Fontaine Avenue
Springfield, MO 65802

Editor's Note

This column is offered as a service to our readers for the purpose of locating unusual, hard-to-find, or out-of-print charts. Always check first with your local shop owner for the availability of the chart(s) you seek. If you submit a request, please type or print the request, including your name and address on the page with your request. Requests are printed as space permits and at the discretion of the editor. Send your request to "Our Stitchers Ask," Just CrossStitch, 405 Riverhills Business Park, AL 35242.

I am looking for *Treasury of Jewish Needlework* from Graphworks; *Judaic Wedding Record* by Vera Kline; *Celebrate the Seasons* by Charles Craft; *Bouquet of Mugs* by Leisure Arts.

Maren Piatt
20 Carpenter Road
Chester, NY 10918

I am in search of editions of *Just CrossStitch* prior to May/June 1987.

Margaret Buntin
389 Chapel Circle
Berea, OH 44017

I have been looking for two charts by Paula Vaughn that are now out of print. They are *Victorian Bouquet* #521 and *The Embroiderer* #829.

Pat Horan
8452 Foothill Road
Cottage Grove, MN 55016

I am looking for a graph from a few years ago that shows chronologically the history of transportation. On the bottom line, it depicts the lunar module of the Apollo space program.

Laurie Patchell
1083 Hermosa Drive
Rockledge, FL 32955

I am looking for a book titled *U.S. State Flowers in Counted Cross Stitch* by Gerda Bengtsson and The Danish Handcraft Guild with Ginnie Thompson. Please contact me with any information.

Mrs. Daniel O. Weilby
500 North Roosevelt Boulevard #115
Falls Church, VA 22044-3103

I am looking for a chart from the discontinued kit *Whale's Song.* It appeared in *The Stitchery* catalog summer 1993.

Pat Redlin
6105 Winston
Corpus Christi, TX 78412

Help, Help, Help!! I a looking for the now discontinued Stoney Creek version of The Lord's Prayer. It has sheep and crosses in horizontal lines between the verses and a beautiful dove at the top. There is a vine around the whole prayer.

Carole Van Loon
W4094 US Highway 2
Vulcan, MI 49892

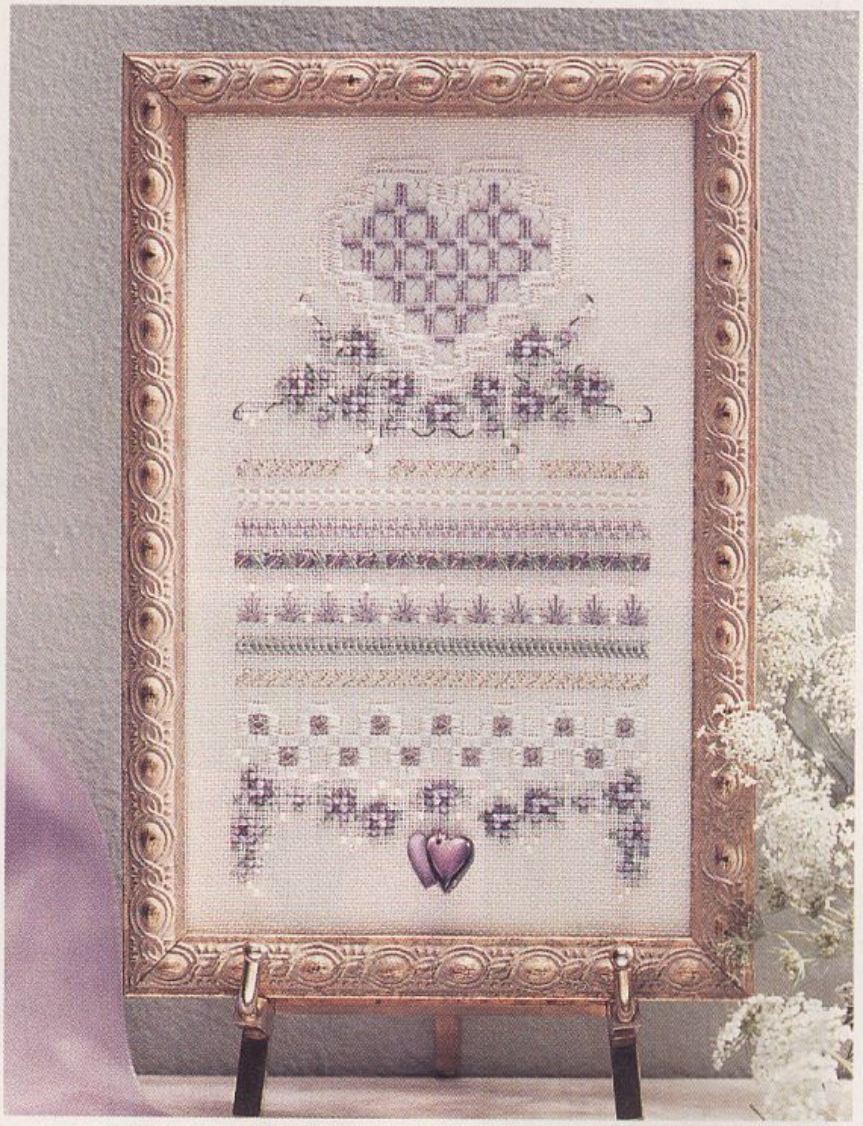
I am interested in the March/April 1990 issue of *Just CrossStitch.*

Karen Brichford
22811 Montclair
Farmington, MI 48336

TEA TIME

Lavender Dream

Designed by Lesa Steele of LS Designs



Featuring a Hardanger heart worked with ecru and violet perle cotton and embellished with golden dove's eyes, this delicate project exhibits many enchanting features. The rounded shape and free form of boughs of full cross-stitched flowers are complemented by several bands that use a variety of techniques. Carefully interspersed throughout the project are impressive accents, such as petite glass beads, a lovely violet glass treasure in the form of two overlapping hearts, and both metallic gold cord and cable. All of these characteristics are combined to create a compelling and artful result.

MATERIALS

- 11⅞" x 9⅜" (30 cm x 24 cm) piece 32-count cream Belfast® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- One ball each DMC Coton Perlé #8 and #12*
- One spool Kreinik Cord*
- One spool Kreinik Cable*
- One package Mill Hill Petite Glass Beads*
- One Mill Hill Glass Treasure*
- Size 26 and 28 tapestry needles
- Beading needle
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 39.

DMC	Anchor*	
★ 522	860	fern green
△ 524	858	fern green, vy. lt.
✳ 3042	869	antique violet, lt.
X 3041	871	antique violet, med.
◆ 3740	872	antique violet, dk.
⁄ 3742	869	antique violet, vy. lt.
bs 520	862	fern green, dk.
ecru	387	ecru

DMC Coton Perlé #8

ecru	ecru

DMC Coton Perlé #12

S 3042	antique violet, lt.
ecru	ecru

Kreinik Cord

002C	gold

Kreinik Cable

002P	gold

Mill Hill Petite Glass Beads

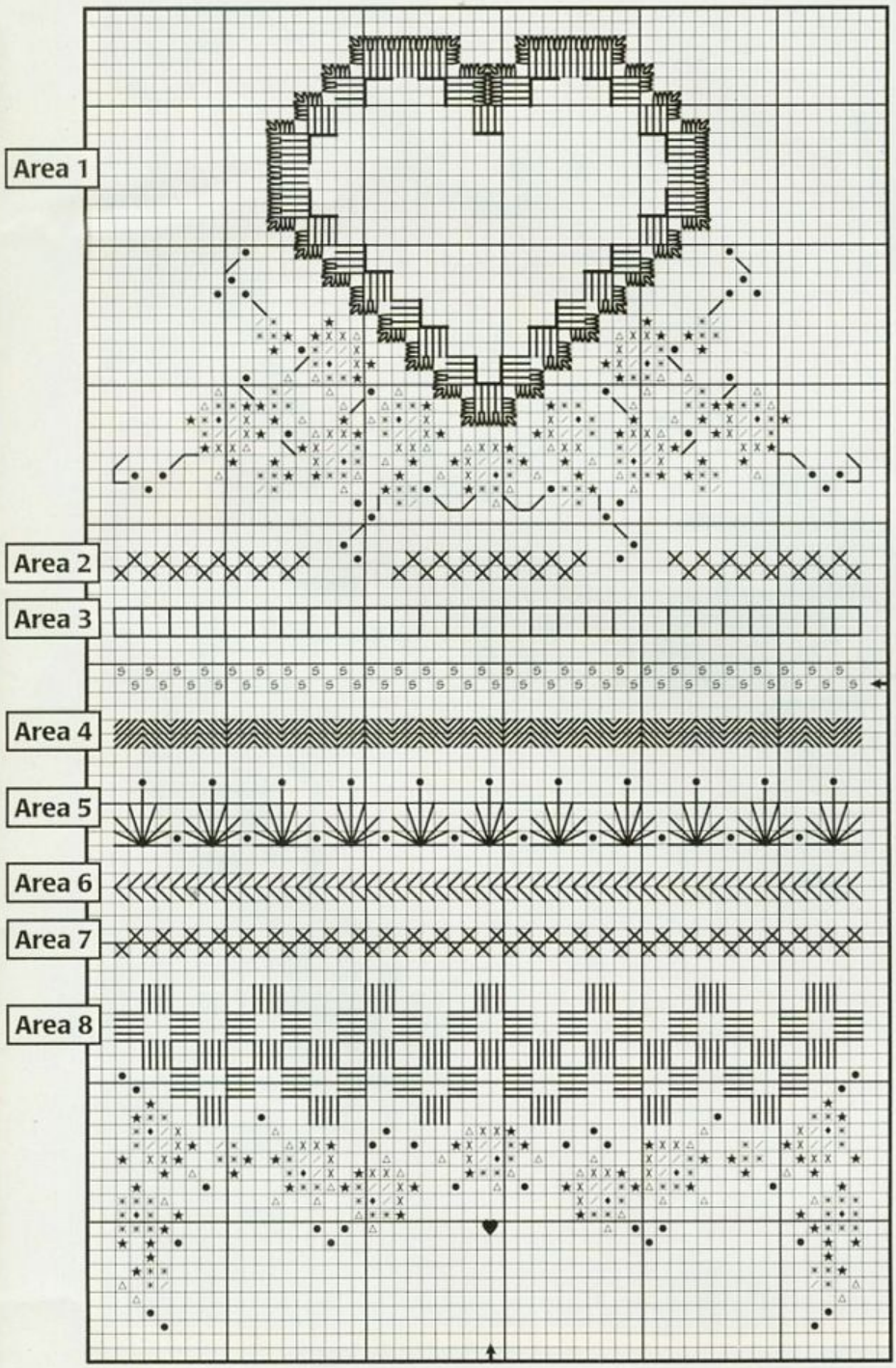
• 40123	cream

Mill Hill Glass Treasures

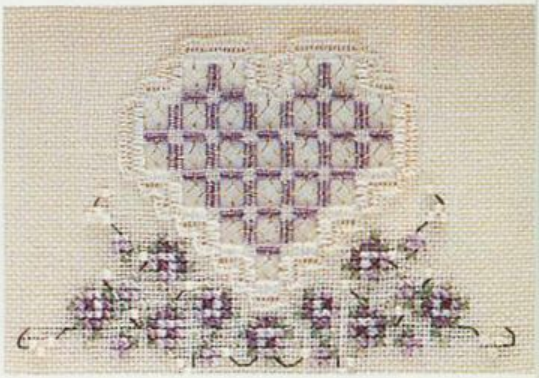
♥ 12096	amethyst doubled heart

Stitch count: 93H x 54W
Design size: 5⅞" x 3⅜" (15 cm x 9 cm)
Instructions: Cross stitch over two threads, using two strands of floss or one strand of coton perlé. Backstitch (bs) using one strand 520/862. Attach beads, using one strand ecru/387. Attach treasure, using two strands 3740/872.

Lavender Dream Chart



Special instructions:
NOTE: Stitch illustrations appear on page 59.
Area 1–Work kloster blocks, using one strand ecru coton perlé #8. Work buttonhole stitch over two threads for edge of heart, using one strand ecru coton perlé #12. Cut threads where heavy line appears. Remove cut threads. Work woven bars, using one strand 3042 coton perlé #12. Work dove's eye between all woven bars, using one strand of cord.
Areas 2 and 7–Work herringbone stitch, using one strand of cable.
Area 3–Work four-sided stitch, using one strand ecru coton perlé #12, stitching each leg twice, and pulling firmly.



Area 4–Work Scotch stitch, using two strands and alternating 3042/869 and 522/860. Work one large, diagonal backstitch over each Scotch stitch, using one strand of cable.
Area 5–Work eyelet-stitch variation, using one strand 3042 coton perlé #12.
Area 6–Backstitch, using two strands 522/860.
Area 8–Work kloster blocks, using one strand ecru coton perlé #8. Work eyelet stitch in center of each kloster block, using one strand 3042 coton perlé #12 and pulling tightly to open hole in center. Work dove's eye in center of each kloster block, using one strand of cord and making sure that dove's eye rests on top of eyelet stitch.

Birdhouse Bellpull

While working this lovely design by Teresa Wentzler, it is easy to imagine encountering these songbirds on a country lane, or even in your backyard. Five colorful birds near their birdhouses are captured in stitches within this beautiful bellpull, allowing you to enjoy this summer scene year-round.

Chart begins on page 12.

BIRDHOUSE BELLPULL

Designed by Teresa Wentzler

Materials:

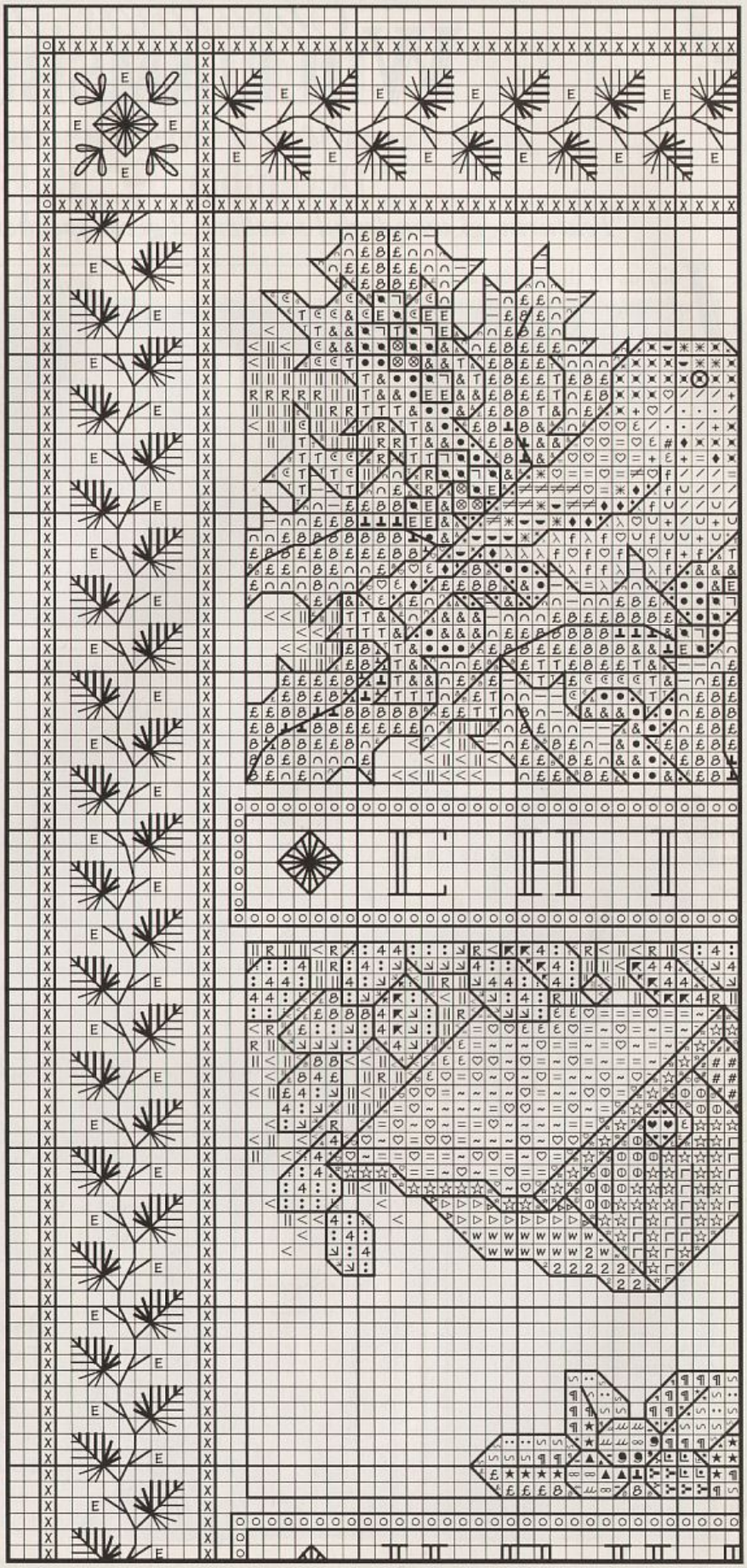
- 21½" x 12⅞" (55 cm x 33 cm) piece 32-count vintage linen from Wichelt Imports, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 26 tapestry needle
- 7" (18 cm) brass bellpull hardware**

*Refer to color code.

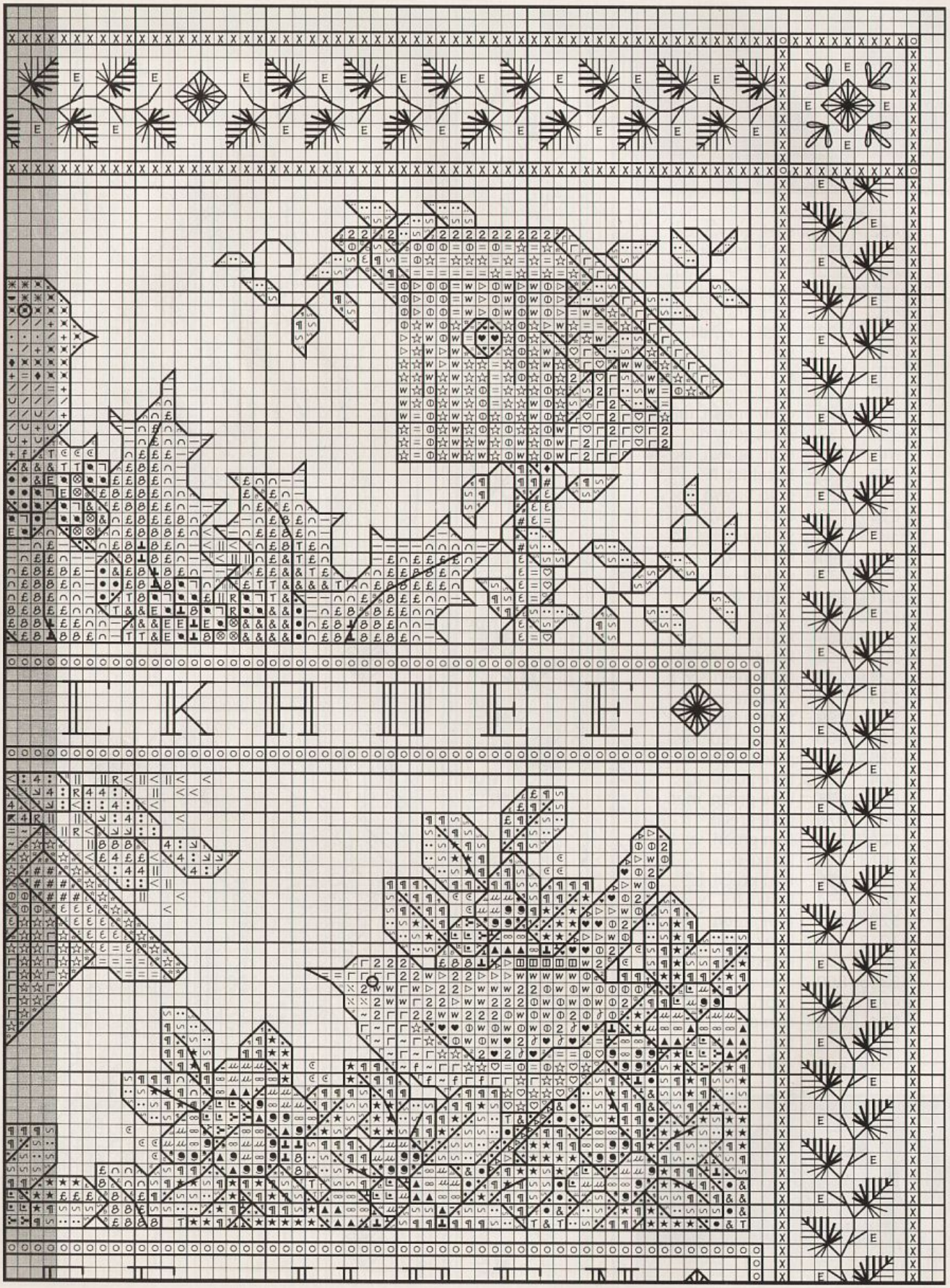
**See "Where to Find It" on page 39.

DMC	Anchor®	
. white	01	white
/ 762	234	pearl gray, vy. lt.
+ 415	398	pearl gray
b 318	399	steel gray, lt.
b 415	398	pearl gray
≠ 318	399	steel gray, lt.
✳ 414	235	steel gray, dk.
◒ 317	400	pewter gray
⁘ 413	401	pewter gray, dk.
✖ 3799	236	pewter gray, dk.
✕ ecru	387	ecru
◡ 543	933	beige brown, ul. lt.
f 842	376	beige brown, vy. lt.
y 841	378	beige brown, lt.
y 842	376	beige brown, vy. lt.
◃ 841	378	beige brown, lt.
~ 3033	391	mocha, vy. lt.
┌ 613	831	drab brown, lt.
┌ 3033	391	mocha, vy. lt.
2 613	831	drab brown, lt.
w 612	832	drab brown, med.
w 613	831	drab brown, lt.
▷ 612	832	drab brown, med.
⊟ 611	898	drab brown, dk.
⊟ 612	832	drab brown, med.
♡ 453	231	shell gray, lt.

Birdhouse Bellpull Chart

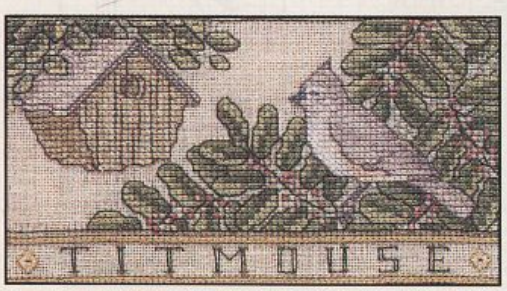


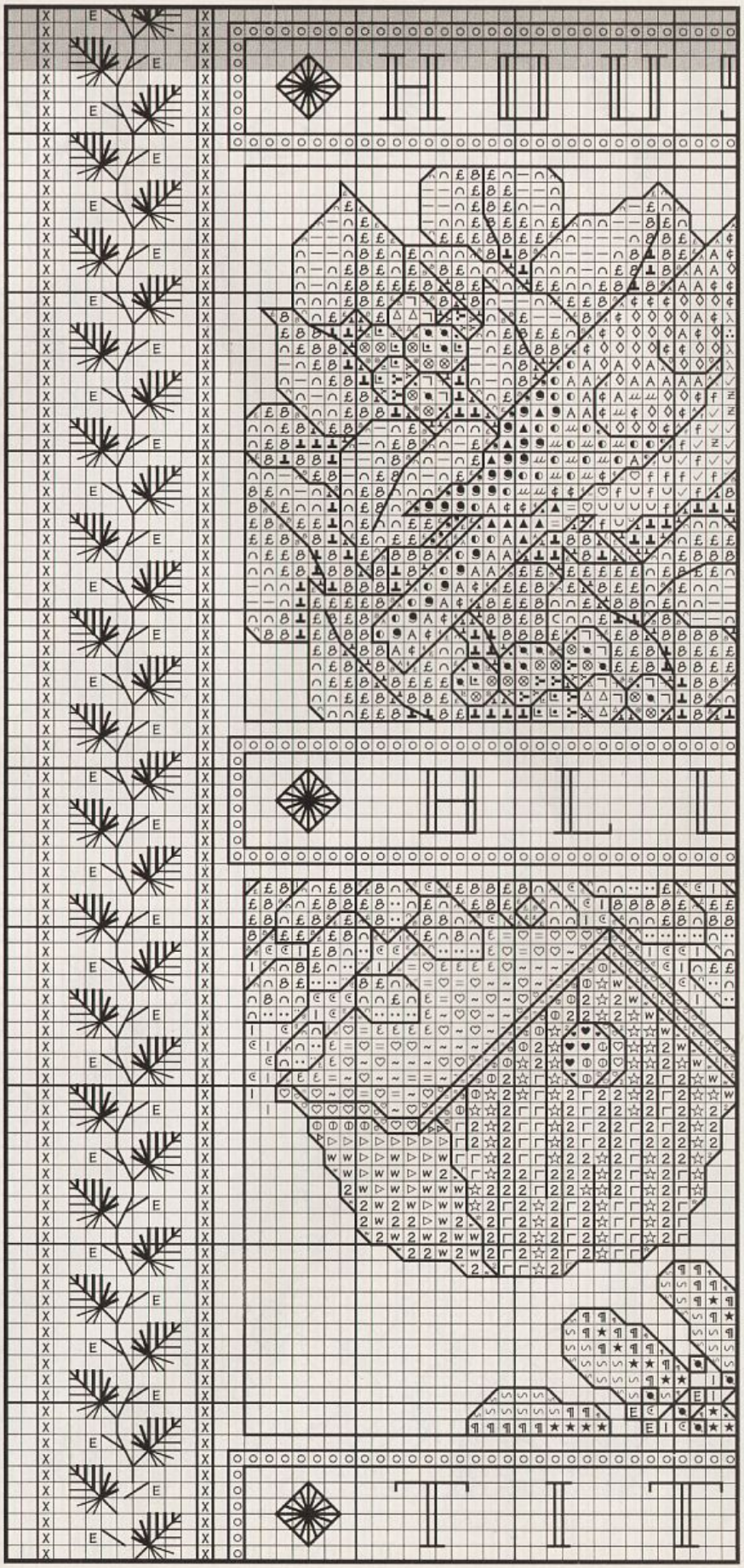
Shaded portion indicates overlap from previous page.



Shaded portion indicates overlap from page 12.

=	452	232	shell gray, med.
	453	231	shell gray, lt.
ε	452	232	shell gray, med.
#	451	233	shell gray, dk.
	452	232	shell gray, med.
◆	451	233	shell gray, dk.
☆	453	231	shell gray, lt.
	613	831	drab brown, lt.
Φ	452	232	shell gray, med.
	612	832	drab brown, med.
♥	451	233	shell gray, dk.
	611	898	drab brown, dk.
♤	422	943	hazelnut, lt.
	613	831	drab brown, lt.
¥	612	832	drab brown, med.
	3045	373	yellow-beige, dk.
○	422	943	hazelnut, lt.
X	3045	373	yellow-beige, dk.
++	3013	854	khaki, lt.
§	3012	856	khaki, med.
	3013	854	khaki, lt.
●	3012	856	khaki, med.
–	524	213	fern green, vy. lt.
∩	523	858	fern green, lt.
£	522	859	fern green
8	3363	860	pine green, med.
⊥	3362	861	pine green, dk.
<	504	1042	blue-green, lt.
‖	503	875	blue-green, med.
R	502	876	blue-green
⊻	524	213	fern green, vy. lt.
	3013	854	khaki, lt.
:	523	858	fern green, lt.
	3013	854	khaki, lt.
4	522	859	fern green
	3012	856	khaki, med.
↖	3012	856	khaki, med.
	3363	860	pine green, med.
··	472	253	avocado, ul. lt.
	524	213	fern green, vy. lt.
S	523	858	fern green, lt.
	3348	264	yellow-green, lt.





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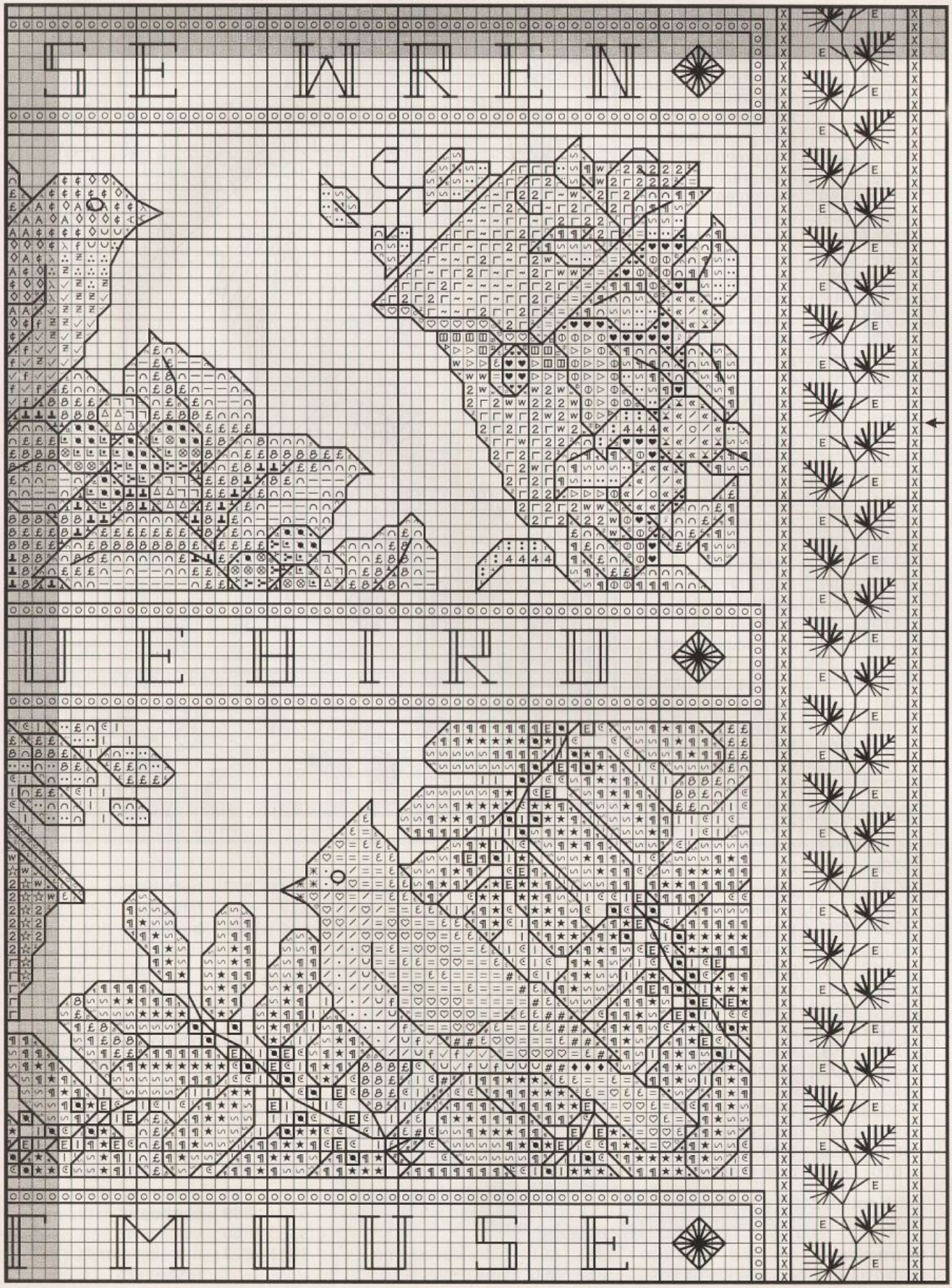
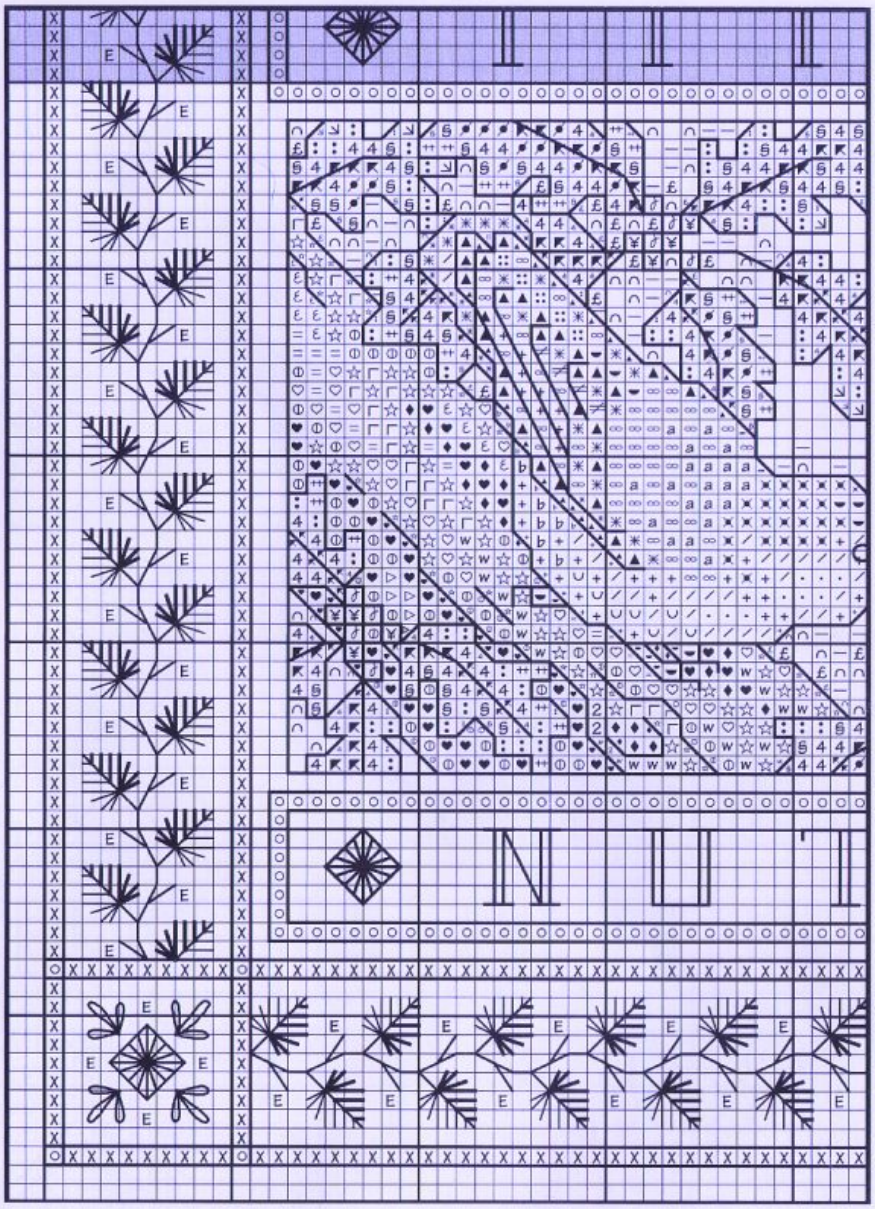


Shaded portion indicates overlap from page 14.

¶	522	859	fern green
	3347	266	yellow-green, med.
★	3346	267	hunter
	3363	860	pine green, med.
I	504	1042	blue-green, lt.
	524	213	fern green, vy. lt.
⊙	503	875	blue-green, med.
	523	858	fern green, lt.
T	502	876	blue-green
	522	859	fern green
&	502	876	blue-green
	3363	860	pine green, med.
●	501	878	blue-green, dk.
	3362	861	pine green, dk.
◊	932	1033	antique blue, lt.
	3752	1032	antique blue, vy. lt.
¢	932	1033	antique blue, lt.
A	931	1034	antique blue, med.
	932	1033	antique blue, lt.
◐	931	1034	antique blue, med.
«	794	120	cornflower, lt.
	932	1033	antique blue, lt.
¥	793	176	cornflower, med.
	931	1034	antique blue, med.
ℓ	794	120	cornflower, lt.
	3042	870	antique violet, lt.
a	415	398	pearl gray
	3752	1032	antique blue, vy. lt.
∞	318	399	steel gray, lt.
	932	1033	antique blue, lt.
▲	414	235	steel gray, dk.
	931	1034	antique blue, med.
ш	932	1033	antique blue, lt.
	3042	870	antique violet, lt.
•	931	1034	antique blue, med.
	3041	872	antique violet, med.
✓	3779	868	terra-cotta, ul. vy. lt.
z	758	882	terra-cotta, lt.
∴	3773	1008	flesh, med.
¬	225	1026	pink, vy. lt.
	3779	868	terra-cotta, ul. vy. lt.
●	224	893	pink, lt.
	758	882	terra-cotta, lt.
E	223	894	pink, med.
	3778	1013	terra-cotta, lt.
⊗	223	894	pink, med.
	316	1017	mauve, med.
⊾	3042	870	antique violet, lt.
	3727	1016	mauve, lt.
P	316	1017	mauve, med.
	3042	870	antique violet, lt.
⊱	316	1017	mauve, med.
	3041	872	antique violet, med.
△	3013	854	khaki, lt.
	3033	391	mocha, vy. lt.
bs	930	922	antique blue, dk.
bs	611	898	drab brown, dk.
bs	610	889	drab brown, vy. dk.

Stitch count: 248H x 110W
Design size: 15½" x 6⅞" (40 cm x 18 cm)

Instructions: Cross stitch over two threads, using two strands of floss.



When two colors are bracketed together, use one strand of each. Backstitch using one strand of floss. Work satin stitch, using two strands of floss. Work diamond-eyelet stitch, using one strand each 442/943 and 543/933. Work lazy-daisy stitch, using two strands of floss. **NOTE:** Stitch illustrations appear on page 58.

Backstitch (bs) instructions:

3362	861	stems, center veins of leaves, box around each scene, bird names
3045	373	diamond eyelets
611	898	gold borders, name blocks

Chickadee

3362	861	holly leaves, vine
3363	860	vine leaves
3041	872	holly berries
317	400	bird, pole
610	889	birdhouse

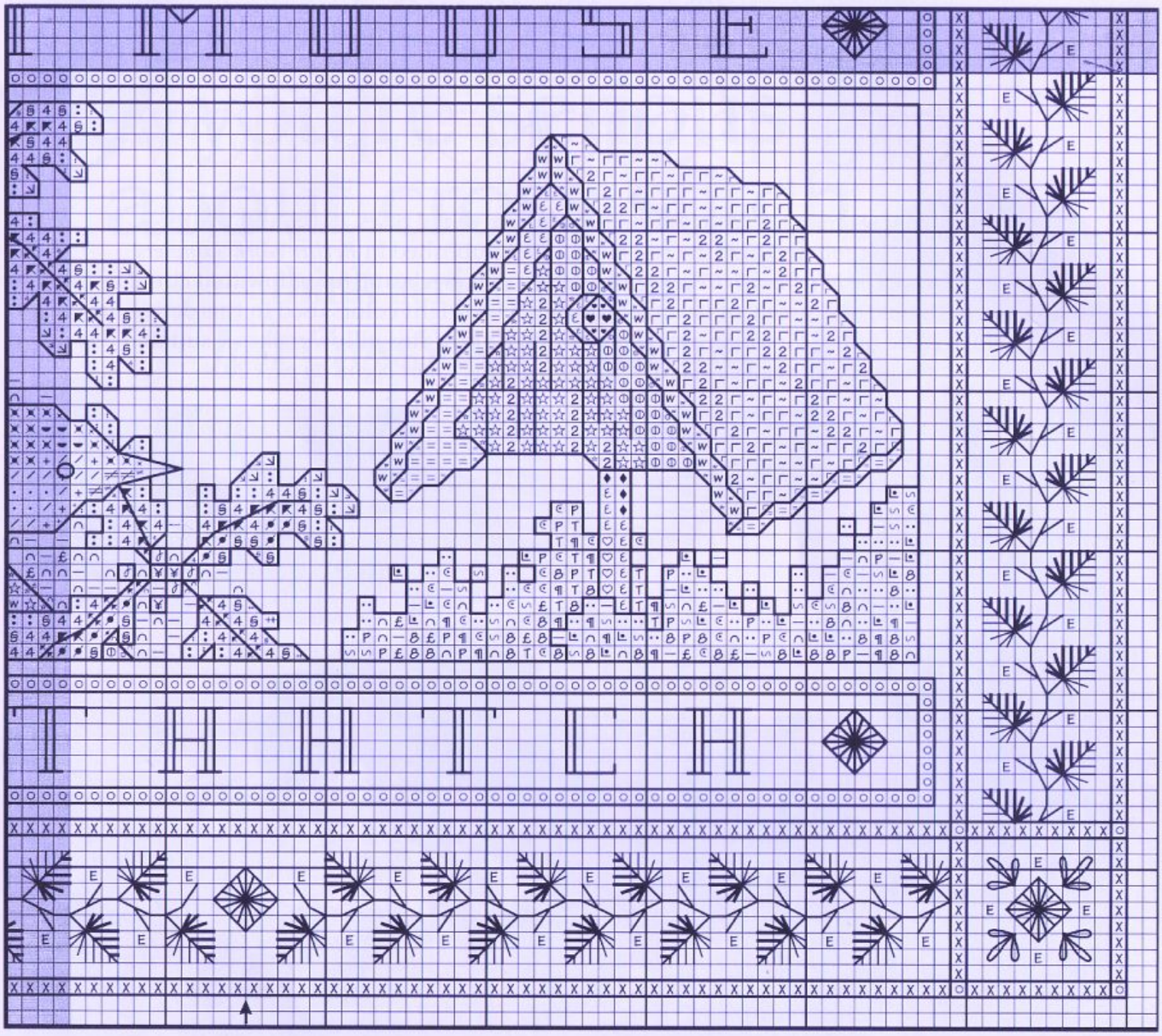
House Wren

3362	861	leaves
930	922	blueberries
610	889	birdhouse, bird
317	400	birdhouse hanger

Bluebird

3362	861	raspberry bush leaves, vine
930	922	blue areas of bird
611	898	remainder of bird
610	889	birdhouse
3363	860	vine leaves
3041	872	morning glories, raspberries

Shaded portion indicates overlap from previous page and page 15.



Titmouse

3362	861	leaves
317	400	birdhouse roof, bird
610	889	remainder of birdhouse
3041	872	berries

Nuthatch

3362	861	oak leaves
610	889	acorns, tree trunk, birdhouse
317	400	bird, birdhouse pole
3363	860	flowers and greenery below birdhouse

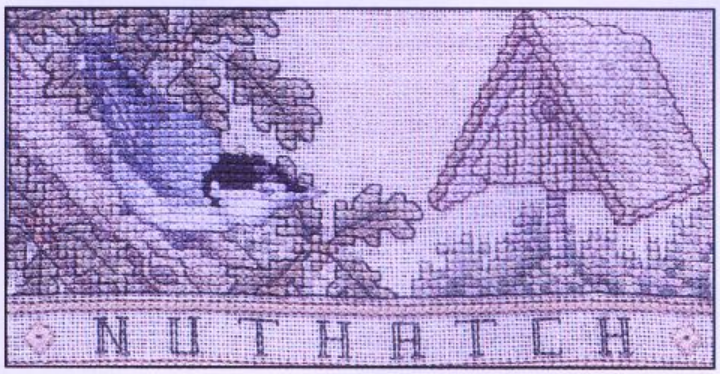
Satin-stitch instructions:

3012	856	
3363	860	heavy lines of leaves in border
523	858	
3013	854	light lines of leaves in border

Lazy-daisy-stitch instructions:

3012	856	
3363	860	leaf clusters in corner blocks
317	400	chickadee's eye, titmouse's eye, nuthatch's eye
610	889	house wren's eye, bluebird's eye

Stitched by Connie Winslett

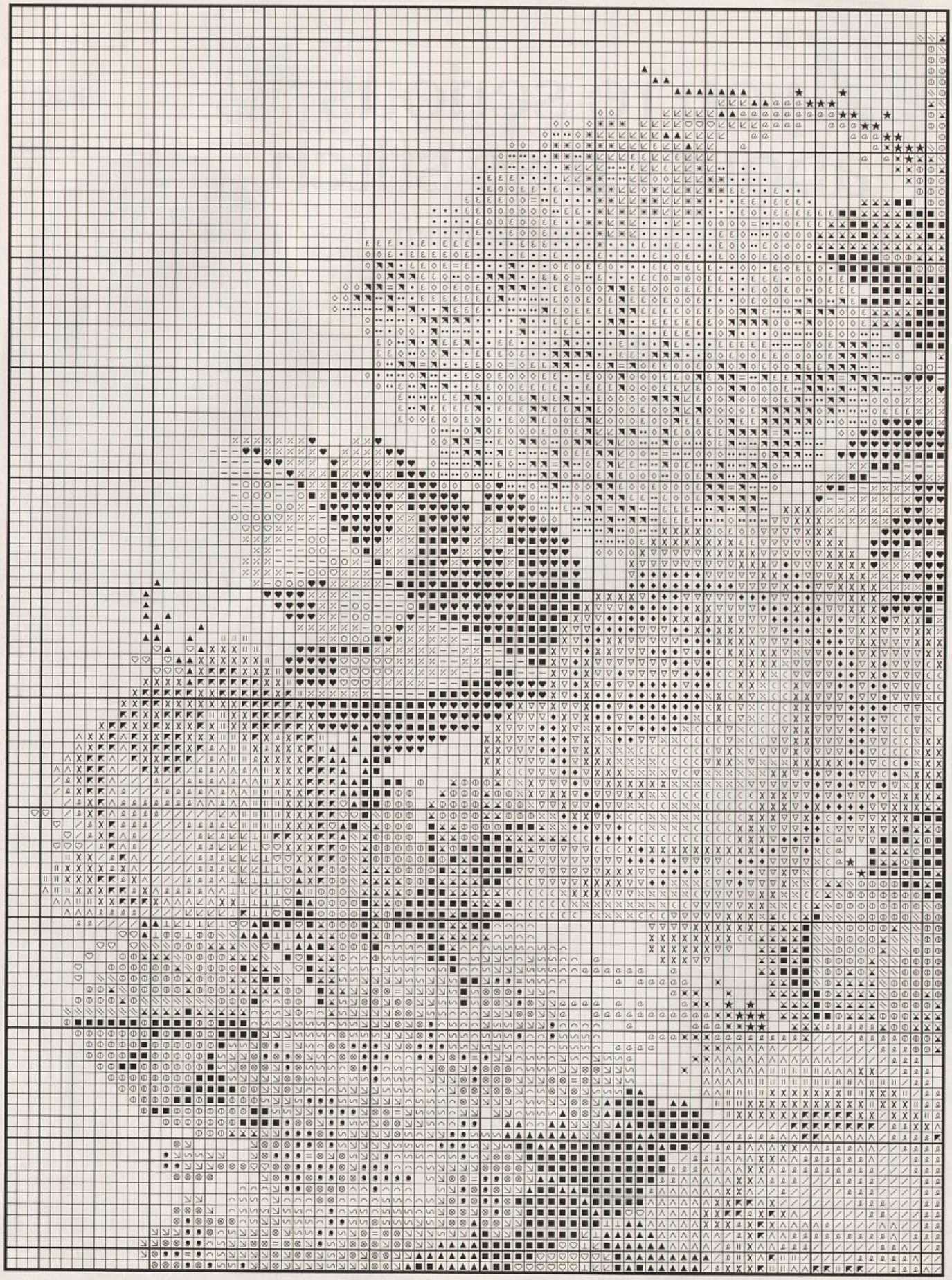


From the Cover

Floral Bouquet Pillow

Raffaella Serena's delightful floral composite of red roses, lilacs, and white hydrangeas is rendered here in cross stitch. First published in *Berlin Work Samplers & Embroidery of the Nineteenth Century*, the design makes a beautiful pillow that could be finished with gold, red, green, or lavender cording. The bright colors used in this design are characteristic of the Victorian era. The versatile style of this pillow makes it suitable for use in either a casual or a formal setting. *Chart begins on page 20.*

Floral Bouquet Pillow Chart



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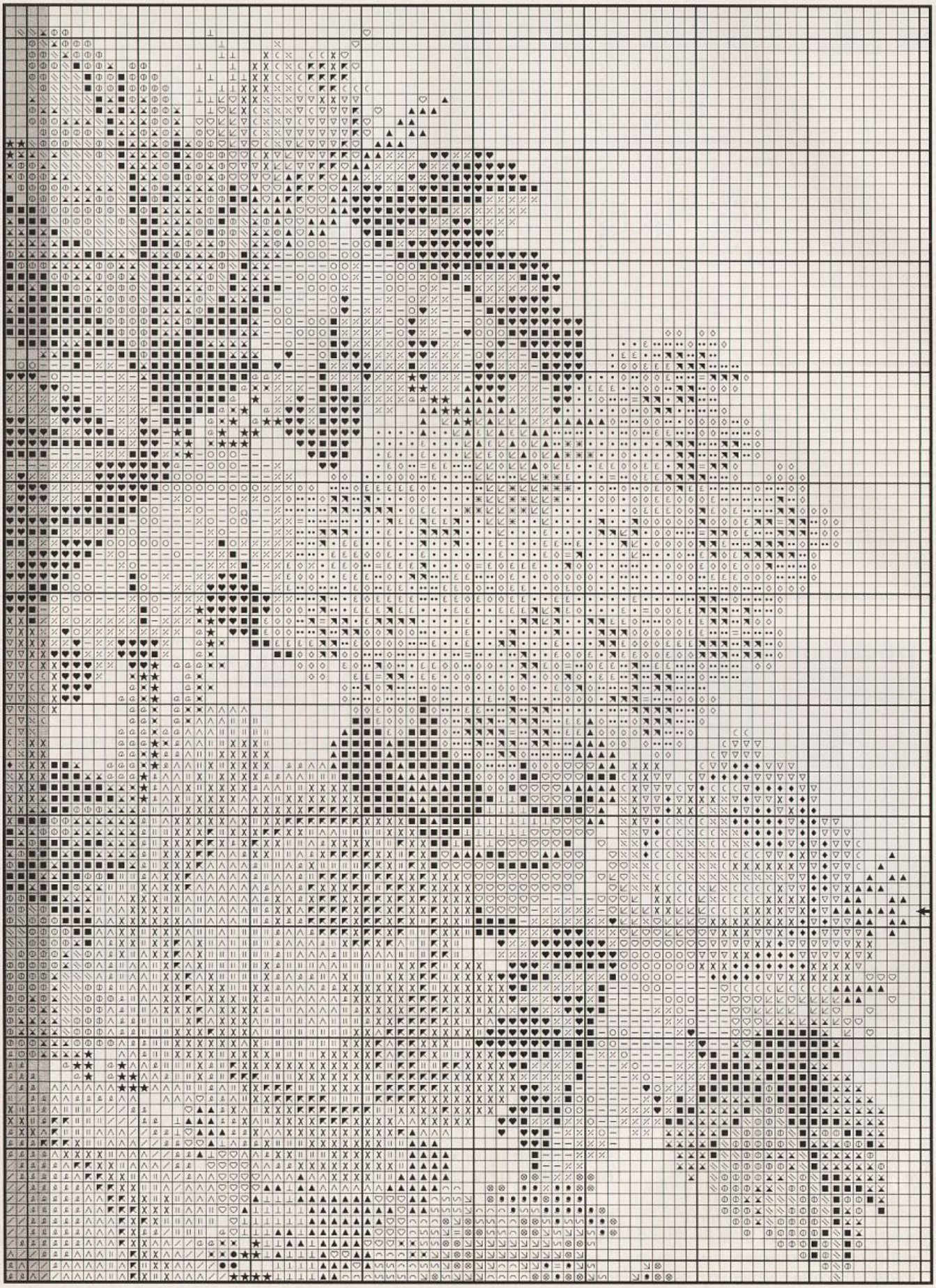

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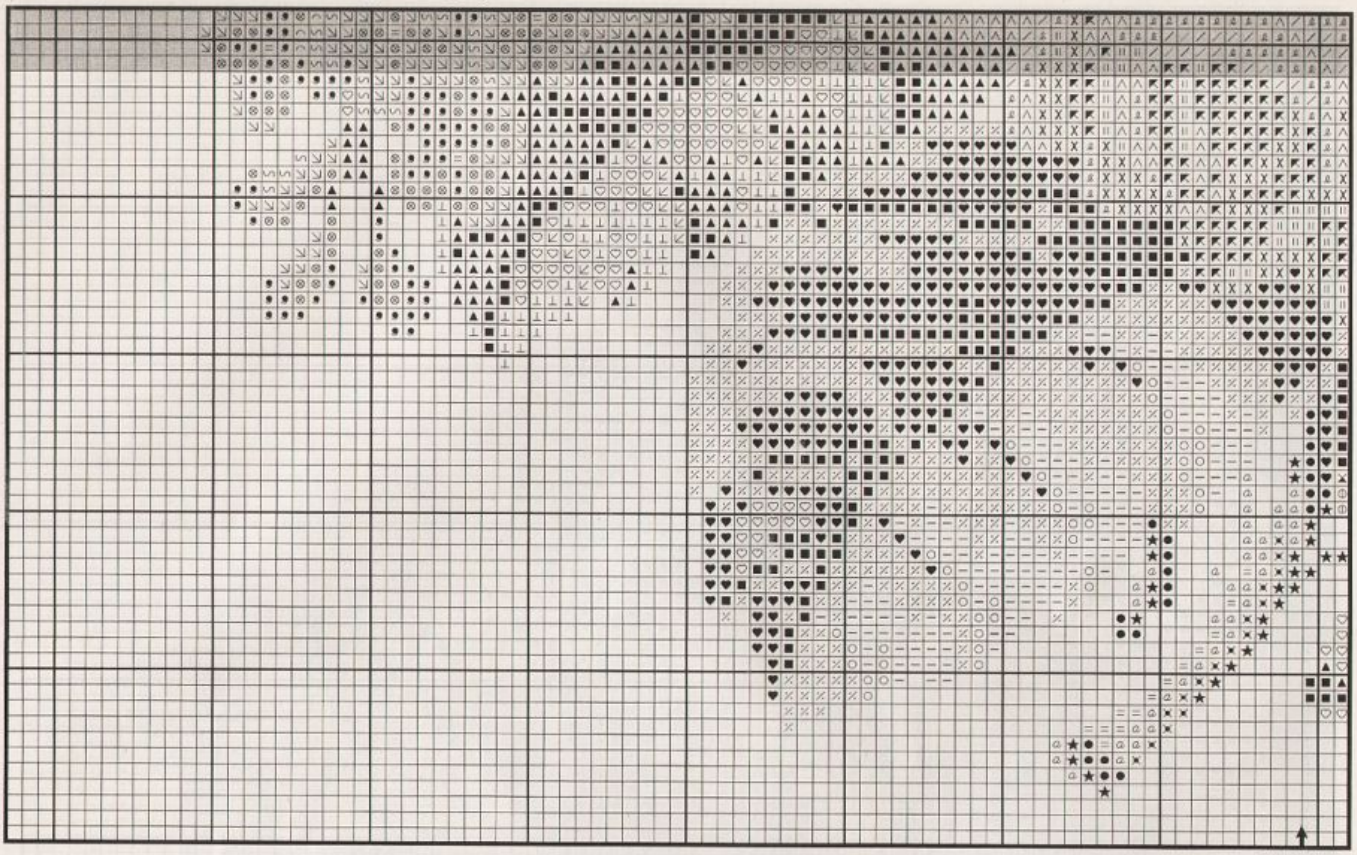


FLORAL BOUQUET PILLOW

Designed by Raffaella Serena for Lacis and The DMC Corporation

Materials:

- 16" x 16" (41 cm x 41 cm) piece 32-count antique white Belfast® linen from Zweigart®
- One skein each DMC six-strand embroidery floss*
- Size 26 tapestry needle
- Professionally finished**

*Refer to color code.

**See finishing instructions on page 65.

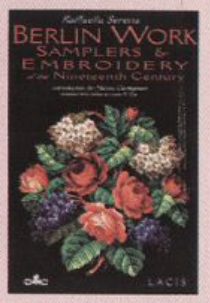
DMC		
■	310	black
¥	500	blue-green, vy. dk.
◍	561	jade, vy. dk.
⍀	562	jade, med.
⍀	504	blue-green, lt.
▲	935	avocado, vy. dk.
▽	3011	khaki, dk.
⊥	3012	khaki, med.
◸	471	avocado, vy. lt.
♥	890	pistachio, ul. dk.
⁒	3345	hunter, dk.
–	3347	yellow-green, med.
○	472	avocado, ul. lt.
●	3371	black-brown
★	898	coffee brown, vy. dk.
✖	975	gold-brown, dk.
⍺	300	mahogany, vy. dk.
=	976	gold-brown, med.
◆	902	garnet, vy. dk.
▽	304	red, med.
X	321	red
☾	349	coral, dk.
✖	3705	melon, dk.
✖	816	garnet
‖	3801	Christmas red, lt.
∧	351	coral, dk.
⍲	352	coral, lt.
⁄	353	peach flesh
๑	823	navy, dk.
⊗	791	cornflower, vy. dk.
⍀	333	blue-violet, dk.
⍀	340	blue-violet, med.
◠	3747	blue-violet, vy. lt.
✖	3781	mocha brown, dk.
••	3032	mocha, med.
◊	644	beige-gray, med.
ε	822	beige-gray, lt.
·	white	white
✳	938	coffee, ul. dk.

Stitch count: 160H x 160W
Design size: 10" x 10"

Instructions: Cross stitch over two threads, using two strands of floss.

Stitched by April Taylor

Berlin Work, Samplers & Embroidery of the Nineteenth Century
by Raffaella Serena
(224 pages; ISBN 0-916896-66-8 hardcover with gift box)



Translated from the original *A Piccoli Punti*, this glorious book is the fascinating story of women, needlework, and feminine values of the nineteenth century. It is beautifully illustrated with dozens of color plates of Berlin work and samplers as well as historic charted designs that are coordinated to DMC colors and are suitable for cross stitch, needlepoint, and beadwork.

Berlin Work, Samplers & Embroidery of the Nineteenth Century is available through many needlework shops and bookstores or can be ordered directly from the publisher: Lacis, 3163 Adeline Street, Berkeley, CA 94703. Send $65.00 (postage paid); California residents add sales tax.

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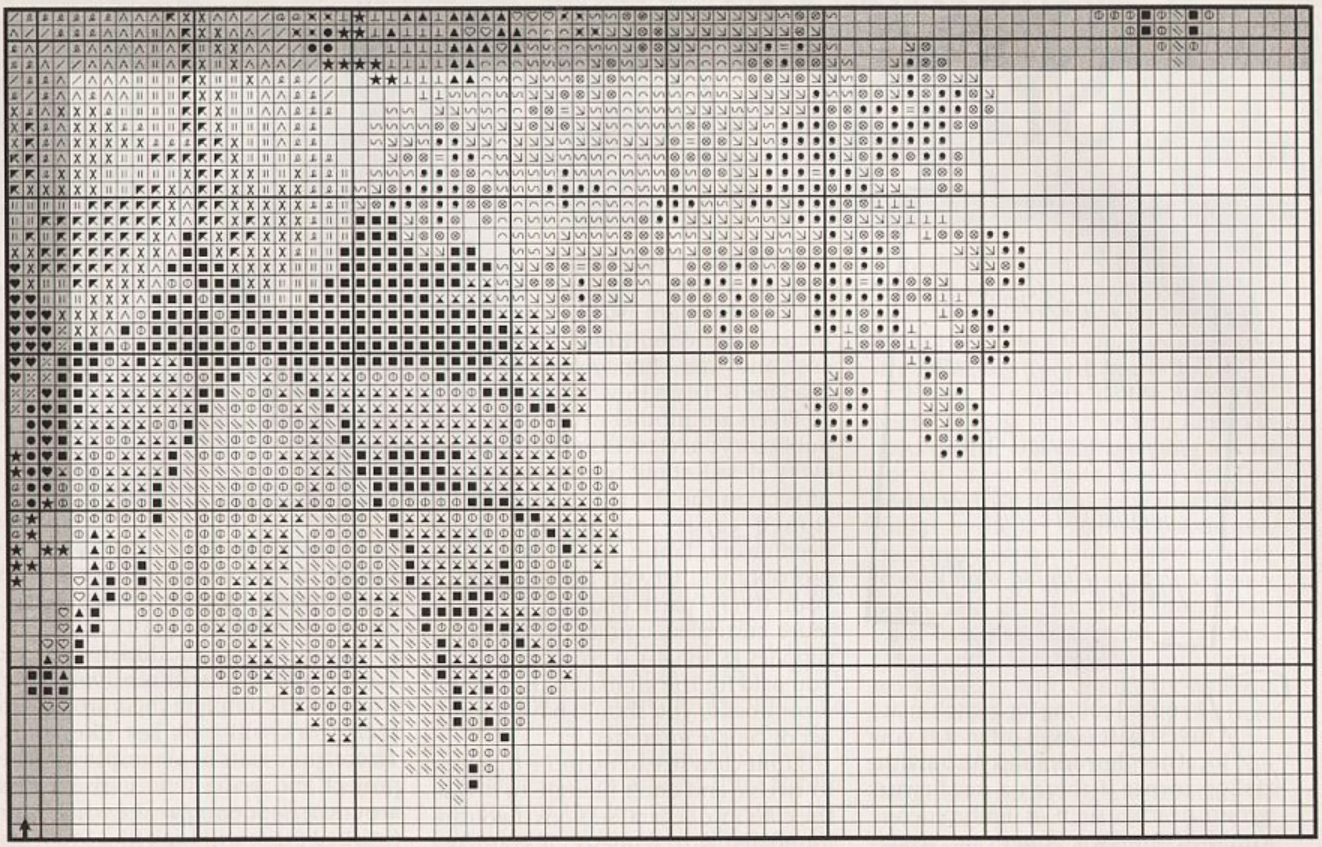

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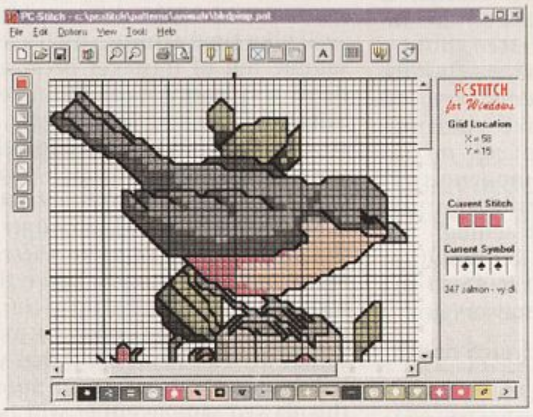

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FAX: (513) 294-1989

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The Baking Angel

2nd in the series of Carolina Country House Kitchen Angels from the original artwork of Beta Yarbrough designed by Peg Edwards.

$6.95 for the chart. $19.95 for the 14-count Aida kit. Shipping included in price.

Carolina Country House/Peg Edwards' Originals
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1-800-927-6037

Grow Your Own STITCHING BUDDIES

by Martha Beth Lewis

It's much more fun to stitch with a friend than by yourself, but sometimes it's difficult to find a stitching buddy.

If you're looking for a stitch-mate, investigate classes offered at your local needlework shop. Also ask the shop owner if there's a needlework group nearby, such as Embroiderers' Guild of America, American Needlepoint Guild, or Embroiderers' Guild of Canada because affiliating will introduce you to others who share your interests. If you can't find classes or a needlework organization, don't give up. Grow your own buddies by teaching others to stitch! Here's how.

Your Credentials

You may feel that you are not qualified to present yourself as a needlework teacher; but if you've been stitching six to twelve months, you probably are skilled enough to teach the rudiments. Stick to basics—cross stitch only—and keep class size and project size small. To boost your self-confidence, do a trial run by teaching your project to someone in your family or to a close friend.

Finding Students

Let people know you'll be teaching a beginners' cross-stitch class. Talk it up with your family members, neighbors, and acquaintances.

Notices posted on bulletin boards at the community center, senior center, daycare centers, neighborhood parks, churches, and other places people meet are simple and effective. The "paper comb" notice is a low-cost and time-honored method. Vertically, across the bottom, write your phone number and cross stitch class as many times as will fit (imagine a comb). Cut between each "tooth." People tear off a "tooth" and call you for more details or to sign up. On the main part of the notice, include the date, time, location, kit cost, and your phone number. A good headline is "Learn How to Cross Stitch!"

Flyers are another excellent way to publicize your class. Don't try to crowd every detail about your class or the project on the flyer. The basics mentioned earlier are plenty. Local needlework, fabric, and hobby stores probably will let you leave a stack of your flyers, particularly if it means more customers coming to them for supplies. Especially if you charge what you paid for the kit materials, which I recommend, you should have a number of people interested.

Limit class size to no more than ten to twelve and don't hesitate to divide the class into several sessions if you are inundated with requests. If you have no one helping you in class, four to six students will be a more manageable number until you become a more experienced teacher. If children are interested, hold a separate class for them; try to make your student age mix as homogenous as possible for ease of teaching.

Request that each student bring a pair of sharp scissors and a pencil with an eraser.

Learn How to Cross Stitch!

June 1,1998
10:00 a.m.
Community Center
Cost $3.00
555-4279

555-4279 | 555-4279 | 555-4279 | 555-4279 | 555-4279 | 555-4279 | 555-4279 | 555-4279

"Paper Comb" Method for Bulletin Board Notices

Lesson Plan

A one-time session makes it simple for everyone involved. Allow at least one hour of class time, even for children.

Everyone should stitch the same chart and in the same colors. It's easier for you to teach, and there's no chance for dissatisfaction among students about who got the best.

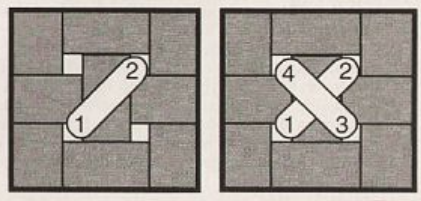
A symmetrical pattern, one with straight sides and with sharply delineated color changes is a good choice for a first project. Select a pattern with very few colors, no partial stitches, and no backstitching. Blended needles, light floss colors, specialty stitches, exotic fibers, and beads are also not good ideas for a stitcher's first piece. Keep it simple and keep it small. There'll be more enthusiasm for stitching if your students can complete most of their project during your class. Finishing the project is even better!

Stitch a Sample

Novice stitchers cannot look at the chart and materials in the kit and visualize the finished needlework with any accuracy. Your sample will bridge the gap between their plastic bag of fabric and floss and the finished piece. Your model also will motivate your students to complete their projects so their work will look just like yours. Therefore, stitch a sample of the project and bring it to class to pass around so students can see what their finished piece will look like. Students can note that there are no knots or long carry-overs on the back and that on the front of the work the top legs of all stitches slant in the same direction.

The sample also yields information on floss usage for kitting purposes. You want to be sure to include plenty but not too much (as this drives up kit cost).

If your time permits, stitch a second sample full of mistakes because students also learn by examining errors. Stitch so the top legs of the cross stitches go in random directions. Demonstrate a variety of stitch tensions (lose, tight, perfect). Make big knots and snarls on the back and carry over your floss for an inch or more. Pierce the fabric and split threads. Leave thread ends dangling or pulled up to the front of the work in the course of making other stitches. Do all the things you'll tell your students not to do. Stitching this flawed sample either will be tremendous fun or will drive you nuts!



How to Make a Cross Stitch
The needle rises to the front of the work at the odd numbers and sinks to the back of the work at the even numbers.

Look at each student's work, even those who are progressing well. Everyone wants validation and the teacher's approval.

Teaching Location

Hold your class at the community center, library, church hall, senior center, etc. Your home is another possibility, but a public place is far better for this class because you don't know these people (yet!).

A table for students is necessary. Don't ask them to balance supplies and the chart in their laps while they stitch. A table large enough for everyone is best because it promotes camaraderie, but several smaller tables will work, too.

Good light is very important. Do what you can to improve it, such as move the stitching table next to windows so natural light comes in. Depending on your teaching location, a daytime session might be far better than an evening one for lighting reasons.

The Chart

A chart is included with this article. It is based on the basic nine-patch quilt block and requires no backstitch or partial stitches. It is on 11-count Aida and has a finished size of about 2" x 2". It also uses only two colors (such as two blues).

If you don't want to use the chart in this article for your classes, there are other options. Remember to stick to cross stitch only. **(1)** Draft a design yourself. Consider a flower, animal, holiday item, heart, cross, etc. **(2)** Buy published charts and include their cost in the kit fee. **(3)** Select a free chart, such as those offered gratis at needlework shops, but check with the designer for permission to "kit" the chart for your class. On the chart, add an authorization line to the copyright statement, such as "Used by permission."

Materials and Supplies

Make kits. As mentioned before, they should be exactly alike so no one prefers her neighbor's kit. Bring two extra complete kits with you for contingency.

Fabric. I recommend white or antique white fabric, as any floss color you choose will look good on these fabrics. Select Aida rather than evenweave. It's easier for beginners to "aim for holes" than to "cover intersections." Pre-cut the fabric into project-size pieces. Allow at least three inches on each of the four sides beyond the dimensions of the stitched image. For example, if the stitched design is 3" x 3", cut the fabric 9" x 9" to allow for finishing, goofs in centering, and so forth.

For teens and adult beginners, 11-count Aida is excellent, although 14-count might be workable. After the basics are mastered, anyone can move to 14- and 18-count Aida.

After you cut the individual project cloths, press them well. Machine-stitch around the edges of each to prevent raveling.

Although some students might bring hoops, encourage everyone to work "in hand" for the sake of simplicity. If the project is small enough, no stretching device will be needed.

Floss. Students won't need full skeins of floss, and this will keep kit costs down. It is embarrassing not to put in enough floss, however! The best way to arrive at how much floss to put in the kit is to work a sample, tracking your own use. Less accurate is making a good guess. For kit purposes, add at least 50% more than your usage/estimate; this is for mistakes and variations in individual work. Kitting with double the amount of loss is safer, however. Cut the floss into 12"-15" lengths. Don't put loose lengths of floss into the kit unless you delight in untangling snarls. Either **(1)** wrap each color around a piece of cardboard or an old business card for a make-shift bobbin, making a slit to trap the free end of the thread; or **(2)** punch holes in a piece of cardboard, fastening on each floss color with a lark's-head knot.

When selecting colors for the project, remember that colors have more contrast in the skein than in the finished needlework. What looks like sufficient contrast in the skein may be so close as to be virtually indistinguishable when stitched. *(This is*

QUILT BLOCK

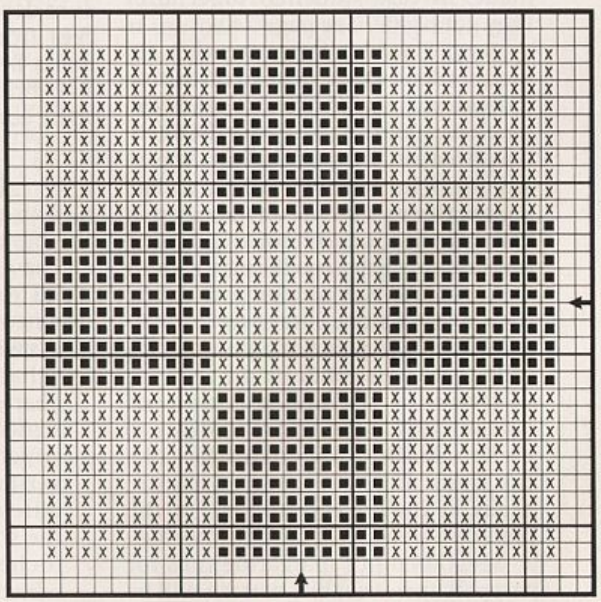
Designed by Martha Beth Lewis

Color

- ■ medium blue
- X light blue

Stitch count: 30H x 30W

Important note about these charts: Just CrossStitch *gives you permission to make one stitching aid copy of any chart in the magazine you purchase. For the chart in this article only, however, the magazine also gives permission to make multiple photocopies for the teaching purposes described here. The chart in this article may not be sold or distributed in other ways (such as stitch club newsletters or on the Internet), nor may it be kitted and sold. Please include the full copyright permission on the copies you make. If you have questions, contact* Just CrossStitch *at jcsmmail@aol.com or 888-411-8995. If you would like complete written instructions for teaching the design discussed in this article, send a long SASE to* Just CrossStitch. *(The chart is not included in the SASE instructions because it is printed here.)*



Quilt Block Chart

Grow Your Own STITCHING BUDDIES

another reason why the teacher should stitch a sample!) As to color, blue is a safe choice because it is universally liked.

Needle. A #24 tapestry needle is good for adults and teens and works on 11- and 14-count Aida. Put the student's needle in the kit by securing it on the first page of instructions or through a scrap of fabric or colored paper. (Since you're going to tell your students never to store their needles in the project cloth, it would be bad form for you to do so in the kits!) Take extra needles to class. Expect losses: one for each two adult students.

Recommended Needle Sizes and Strands of Floss for Various Fabric Counts

6-ct. fabric	#22 tapestry	6 strands
8-ct. fabric	#22 tapestry	6 strands
11-ct. fabric	#24 tapestry	3 strands
14-ct. fabric	#24 tapestry	2 strands
16-ct. fabric	#24/#26 tapestry	2 strands
18-ct. fabric	#26 tapestry	2 strands
22-ct. fabric	#26 tapestry	1-2 strands

Instructions. In each kit, place a copy of the chart, a copy of the stitching instructions, and a copy of anything else you think would be helpful (such as detailed washing and finishing instructions).

I also recommend that you include a diagram of how the cross stitch is made, in case students forget after they get home. (See page 24.)

Bag. Place kit items together for each student. Don't plan to distribute individual items in class. It takes too much time and also increases the likelihood that kit items will be lost. And, as anyone who has ever taken a class knows, there's a lot of fun to be had in opening the kit and finding out what the Stitching Fairy has brought you!

Scissors. Ask students to bring their own scissors. Some won't, however, so take a pair with you specifically to be borrowed.

Other. I include a couple of straight pins in the kit for students to use for marking and counting. I like the ones with the colored plastic heads, as they're easy to see. Put the pin(s) wherever you park the needle.

Several empty margarine tubs for snippets and other bits of trash will be handy to set around the table.

A few words about your comfort. Flat shoes are a must! Don't forget your glasses, if you wear them. Since talking is quite dehydrating, you probably will want to take a small container of mints to help keep your mouth moist. Just as you won't want to set a bad example by parking the kit needle in the project cloth, you won't want to have a cup of water or other liquid in class with you.

Your Costs of Kitting

You will have out-of-pocket expenses that you probably will want to recoup. I recommend that you charge only for materials (including photocopying charts and directions), in order to keep the kit price low, but make sure you include everything you bought.

On the other hand, don't include costs for time spent putting together the kits or a teacher's fee. This would drive the kit price beyond what people who have never cross stitched before would be willing to pay. Remember, you're not doing this to make money but to create stitching friends.

To avoid being left with unrecoverable costs, however, ask students to mail payment in advance. Paying in advance helps insure they will come. Otherwise, people may be no-shows and keep another student from attending the session. If you prefer, ask for a deposit and collect all remaining fees from students before the class starts. Be at the class location at least a half-hour before class to finish up these administrative tasks.

Class Activities

This is a beginning class. Teach only the basics. You'll be a better teacher and have happier students for this class if you teach only the minimal information needed to get everyone stitching. Here's what I recommend:

- what information is found on a chart (name of the design and designer; what colors are needed and which fabric is recommended; conversion chart for using floss from different manufacturers; how big the stitched image will be, both in inches and stitches; how to tell which color goes where; and copyright information)

Kit Materials List

- Fabric
- Floss in colors needed
- Chart
- Instructions
- Diagram of how to do a cross stitch
- Needle
- Straight pin(s)
- Zipper-lock plastic bag

- how stitches are shown on the chart (one box on the chart equals one stitch on the fabric) and what the darker grid lines on the chart mean (to help keep track of stitches when counting)
- how to count stitches on the fabric (Put the needle in one hole, then move it to the next hole and say, "One." Do not count the first hole as the first one; counting begins at the second hole.)
- how to find the center of the chart (Follow the rows where the marking arrows are until they meet.)

Teaching Tips

Good teaching is good teaching, regardless of the subject.

- Everyone likes praise, but don't give praise unless it is merited.
- Answer all questions, even the most basic, with respect. If you don't know, say so.
- Let the student decide when she understands your answer to her question. (***Secret:*** If the student doesn't understand, it's the teacher's fault. The teacher needs to find a way to explain in a way this student can understand.)
- If one student is having particular trouble, offer intensive assistance after you've made the rounds of all students at least once.
- Ask left-handers to identify themselves before stitching begins. After teaching the technique to right-handed students, do it again in reverse for the lefties.

- how to find the center of the fabric (Gently fold the fabric in both directions, being careful not to crease it, and place a pin at that intersection.)
- how to find the stitch located at the intersection of a vertical and horizontal row on the fabric
- how to strip floss from the six-strand piece, what a strand is, and that stripping improves fabric coverage
- that a long piece of floss increases chance for knots and tangles
- how to start a thread (I recommend an away waste knot.)
- how to end a thread (Weave it back under stitches of the same or at least similar color.)
- how to form a cross stitch

Don't bother with details such as thread grain, railroading, and so forth. Probably you shouldn't make a fuss over ultra-neat backs, either. As long as there are no knots and no two-inch carry-overs, I'd say your students are doing well for their first attempt! For these classes, you want to create enthusiasm for cross stitch, not mire the new stitchers in the finer points of counted-thread work.

Although the project is simple, do teach the basics of good technique.

- Wash your hands first.
- Don't eat or drink while you stitch.
- A needlethreader is your friend.
- Don't make knots on the back of your work.
- Don't carry over across the back more than four stitches; end the thread and start anew.
- Rip out mistakes right away.
- Don't pull so tightly that the fabric puckers. All stitches should lie flat.
- Don't use the last two inches of thread because it has become fuzzy.
- All top legs of stitches should slant in the same direction.
- Keep your work top-side up. Don't turn your work 90°.
- Be careful where you insert the needle. Don't split the thread of previous stitches or come up in the middle of the fabric.

Walk around the room while students are stitching. Often someone will be shy about raising his hand and speaking up because he feels uncomfortable letting everyone else know he is confused; but if you ask each student quietly and individually, anyone with questions is very likely to ask for help.

Look at each student's work, even those who are progressing well. Everyone wants validation and the teacher's approval.

Washing

Explain why washing before finishing is important (to remove oils from skin—even clean skin—and other grime the piece may have accumulated).

Here are the steps to follow:

- Let stitchery soak overnight in a weak solution of water and non-detergent soap.
- Rinse very well (no excess dye should be seen in the water or on the fabric).
- Don't wring the wet piece.
- Roll the finished piece in a clean terrycloth towel (to absorb excess moisture); if dye is transferred to the towel, go back to the rinse step.
- Press the finished needlework right-side down with a hot iron.
- Let the stitchery cool and dry completely on the ironing board before moving it.

Finishing

Tell your students how to use their stitched pieces. They'll be even more proud of their work if they can see it in action.

Some ideas: framed picture, doll quilt, ornament, bookmark, coaster or key chain insert, magnet, pincushion, potholder, glasses case, or a checkbook cover. Depending on the chart you select, the project also might become a pillow top or be sewn to an item of clothing, a bib, or a tote bag. Put written finishing directions in each kit.

Ornament/Magnet. Using clear-drying white craft glue, spread a **thin** layer on the wrong side of a piece of coordinating fabric (or felt) large enough to accommodate the project. Next, put the fabric on a piece of waxed paper, glue side up. Place the wrong side of the washed and ironed needlework against the glue surface. Cover with another piece of waxed paper and weight down with books. When dry, trim one row away from the stitching with sharp scissors. For an ornament, glue a hanging loop on the back. For a refrigerator magnet, glue a magnet to the reverse.

Follow-up

After your introductory class, some students will want to stitch other pieces, while others will find that cross stitch is not for them. Teach backstitch at the follow-up session. Depending on your students, partial stitches also may be introduced in another follow-up project, such as a heart, flower, etc.

If the group seems congenial, you might want to organize further by selecting a monthly meeting date. I'm betting that soon you'll have so many stitching friends that word will spread until suddenly you find yourselves with a needlework club!

Next time we'll look at the special problems involved with teaching needlework to children. Meanwhile, happy stitching!

Addresses of National Needlework Organizations

Embroiderers' Guild of America
335 West Broadway, Suite 100
Louisville, KY 40202
egahq@aol.com
http://www.needlearts/ega

American Needlepoint Guild
Post Office Box 241208
Memphis, TN 38124-1208
http://www.needlepoint.org

Embroiderers' Guild of Canada
1311 Salisbury Road
Moncton, New Brunswick E1C 8J5
Canada
http://www.eac.ca/embroidery/homepage.html

Estimated Stitches per Skein

	2 strands	3 strands	4 strands	6 strands
6-ct.				250
8-ct.				300
11-ct.		900	700	450
14-ct.	1750	1150		

A GARDEN BLESSING

Designed by Gail Bussi

Materials:

- 16¾" x 13¾" (43 cm x 35 cm) piece 32-count antique white Belfast® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 26 tapestry needle
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 39.

	DMC	Anchor®	
X	3072	234	beaver gray, vy. lt.
✳	648	900	beaver gray, lt.
ѕ	524	858	fern green, vy. lt.
•	522	860	fern green
L	3364	843	pine green
–	822	830	beige-gray, lt.
☾	745	300	yellow, lt. pl.
⌅	437	361	tan, lt.
○	523	859	fern green, lt.
■	3363	262	pine green, med.
◆	3032	903	mocha, med.
◠	3348	264	yellow-green, lt.
▲	223	895	pink, med. (two strands)
⊗	224	894	pink, lt. (two strands)
·	225	892	pink, vy. lt. (two strands)
⌿	3823	386	yellow, ul. pl. (two strands)
♀	3743	869	antique violet, vy. lt. (two strands)
♥	3042	869	antique violet, lt. (two strands)
◊	644	831	beige-gray, med. (two strands)
⍝	white	01	white (two strands)
☆	369	260	pistachio, vy. lt.
	368	214	pistachio, lt.
׀	524	858	fern green, vy. lt. (half cross stitch)
⍀	3024	900	brown-gray, vy. lt. (half cross stitch)
v	3053	860	green-gray (half cross stitch)
ε	3013	842	khaki, lt. (half cross stitch)
=	369	260	pistachio, vy. lt. (half cross stitch)
⁜	772	253	pine green, lt. (half cross stitch)
⍲	3756	274	baby blue, ul. vy. lt. (half cross stitch)
bs	647	8581	beaver gray, med.

Stitch count: 172H x 124W
Design size: 10¾" x 7¾" (28 cm x 20 cm)

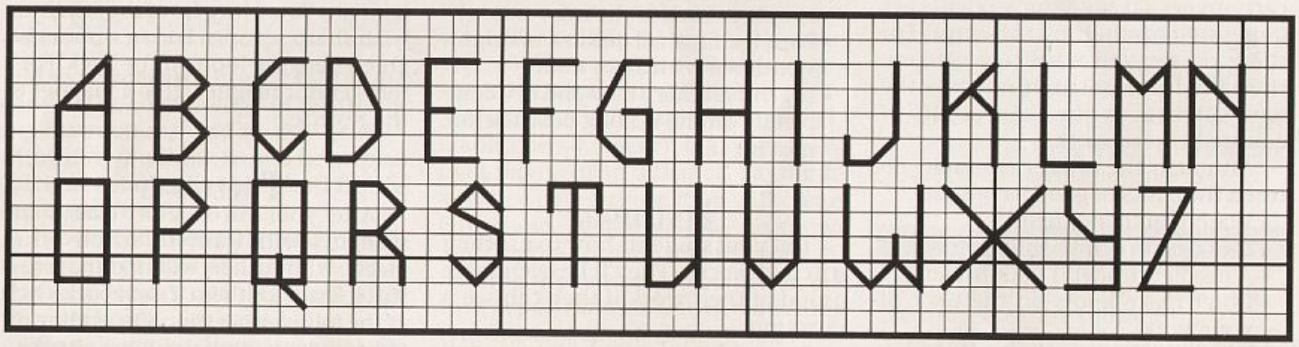
Instructions: Cross stitch over two threads, using one strand of floss unless otherwise indicated. When two colors are bracketed together, use one strand of each. Work half cross stitch over two threads, using one strand of floss. Backstitch using one strand of floss. Work French knots randomly along path edge, using one strand 223/895 and wrapping floss around needle once. **NOTE:** Stitch illustrations appear on page 58.

Backstitch (bs) instructions:

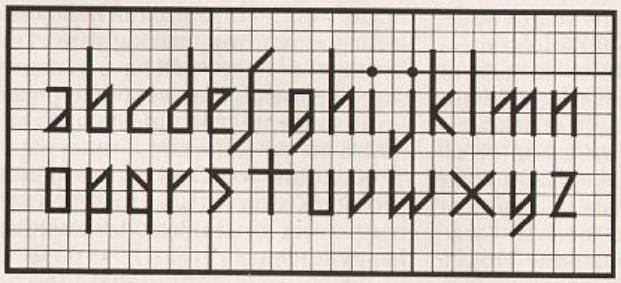
white	01	diamond shapes in border
225	892	plus shapes in border
647	8581	lettering
224	894	flourishes

(Chart begins on page 30.)

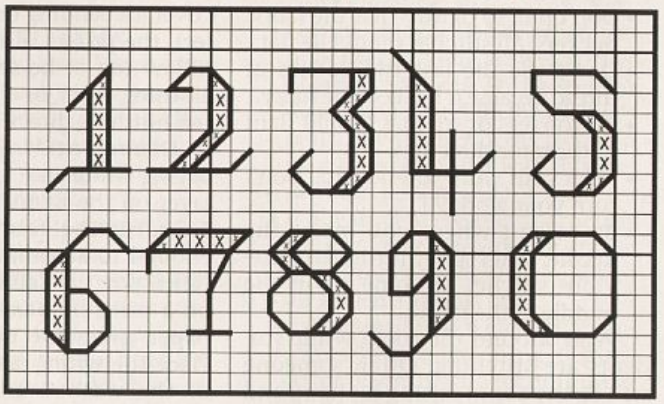
A Garden Blessing Alphabet Chart



A Garden Blessing Lower Case Alphabet Chart



A Garden Blessing Numerals Chart

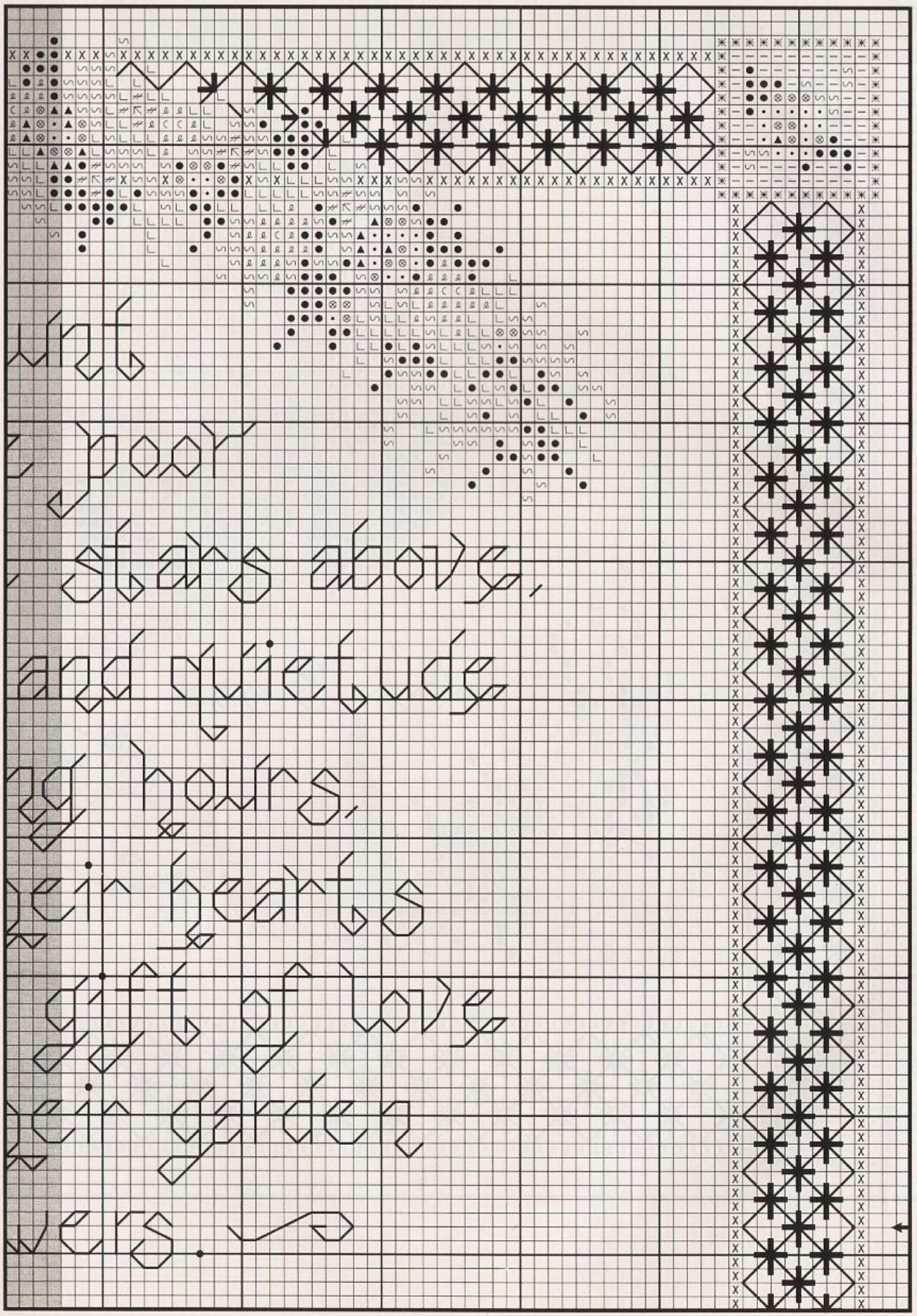


A Garden Blessing

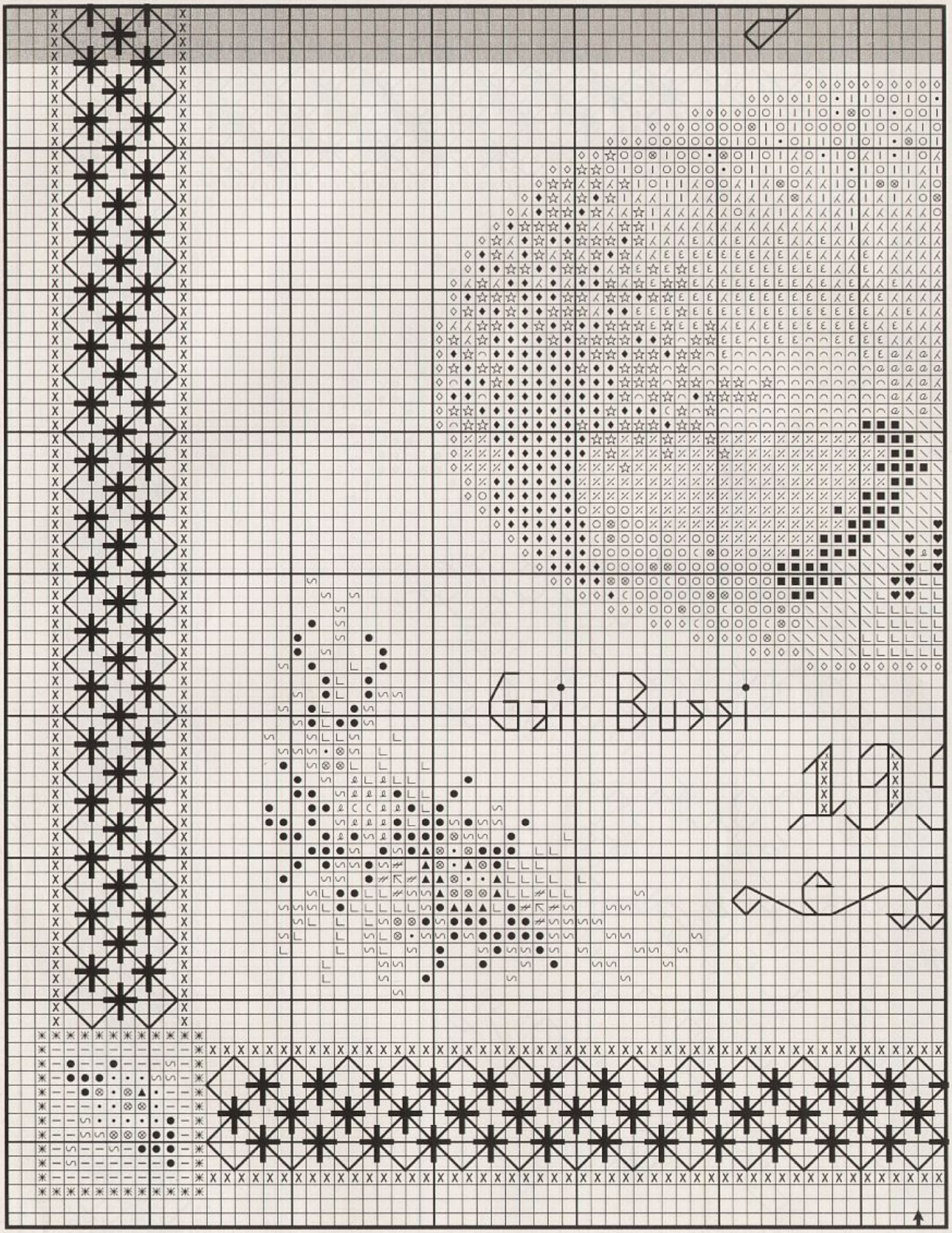
This beautiful design is a blessing indeed, especially for those who love to cultivate flowers. What a delightful gift this piece would make for a close friend or relative who is an avid flower gardener. The contented hours spent stitching such a lovely and peaceful scene would surely be as rewarding to the stitcher as to the grateful recipient of such a thoughtful gift. Color code is on page 28.

A Garden Blessing Chart

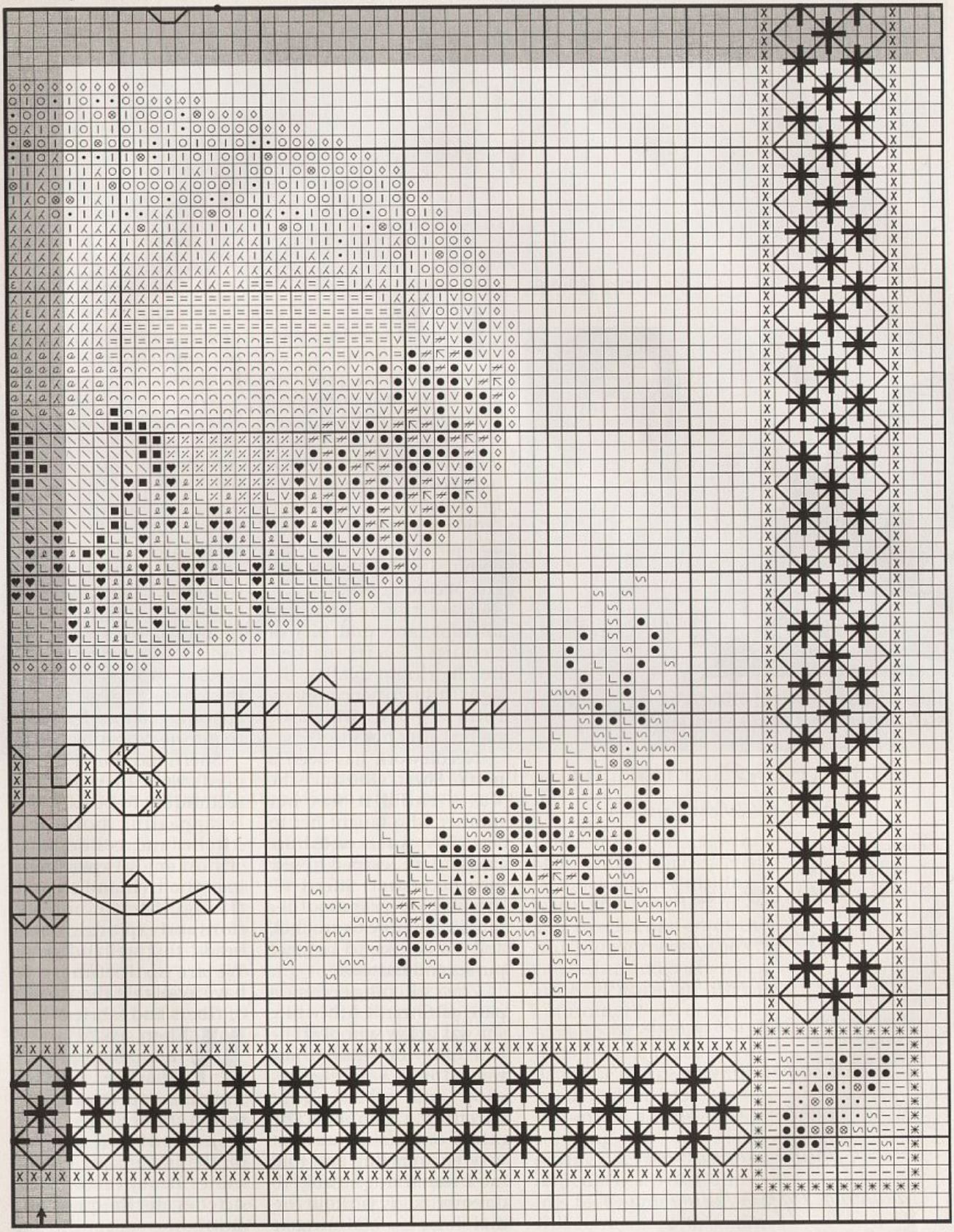
Shaded portion indicates overlap from previous page.



Shaded portion indicates overlap from page 30.



Shaded portion indicates overlap from previous page and page 33.



Profile of a needlework artist

Sherri Jones

by Lorna Reeves

Sherri Jones of Patrick's Woods enjoys creating Victorian-inspired needlework pieces.

"Many stitchers have a mental block about finishing. I want the stitcher to be able to relax and enjoy the finishing process, too. It can be fun and is often just another form of useful embroidery—it does not have to be difficult. . . . If finishing a piece seems daunting, try purchasing a good book on basic sewing and invest a little time in studying the book."

"Useful novelties such as sewing cases, purses, treasure pouches, and cushions" done in a "contemporary vintage" style are how designer Sherri Jones describes her original needlework pieces. "I try to present a finished embroidery piece that has an antique patina. The designs emphasize a mellowed palette of colors, lots of beads, delicate ribbons, antique buttons, and odd bits of findings." Sherri markets her heirloom-quality designs through her company Patrick's Woods, which she named after her son.

Needlework has been a part of Sherri's life since she was a child. It was her mother who taught her to sew. "My sisters and I are tall, and we learned to sew as a necessity!" Sherri remarks. "My grandmother taught me how to crochet, and I still like to crochet purses and buttons."

Cross stitching became a part of Sherri's life while she was in law school at the University of Texas. "I just walked into a needlework shop and asked about stitching a sampler. The owner of the shop was not very encouraging and told me I would not be able to do embroidery without formal lessons; claiming it was just too complicated! I promptly left that shop and visited another one. The owner took the time to help me get started, then directed me to some books on embroidery. I was hooked!"

When Patrick was born, Sherri decided that taking care of and raising her son were far more important to her than practicing law. Being at home allowed her to care for her family and to "indulge in needlework... and read many books on the subject." She entered an ornament-design contest sponsored by a magazine and took grand prize. According to Sherri, winning the contest "gave me the encouragement I needed to pursue designing."

Sherri has found testing needlework materials and techniques to be extremely appealing both as a stitcher and as a designer, "I most enjoy experimenting—the trial and error of trying stitch combinations and exploring fibers, beads, texture, and color. We are so fortunate to have available the variety of fibers and fabrics!"

When asked about her design process, Sherri is quick to stress the importance of research. "After selecting a project and before reaching for the graph paper, I spend some time researching stitches, techniques, and motifs, then adapt these to a new design. . . . The research can be very rewarding. I was recently studying an old book of stitches and came across a reference to a

These two "useful novelties" were designed by Sherri especially for Just CrossStitch. *Instructions for* Child's Cotton Wagon *(left) and* Cotton Wagon *(right) begin on page 37.*

unique stitch, and the author states 'of course this stitch can only be known as the Trilby stitch.' My three-year-old daughter's name is Trilby! You can bet there will soon be a design featuring this stitch!"

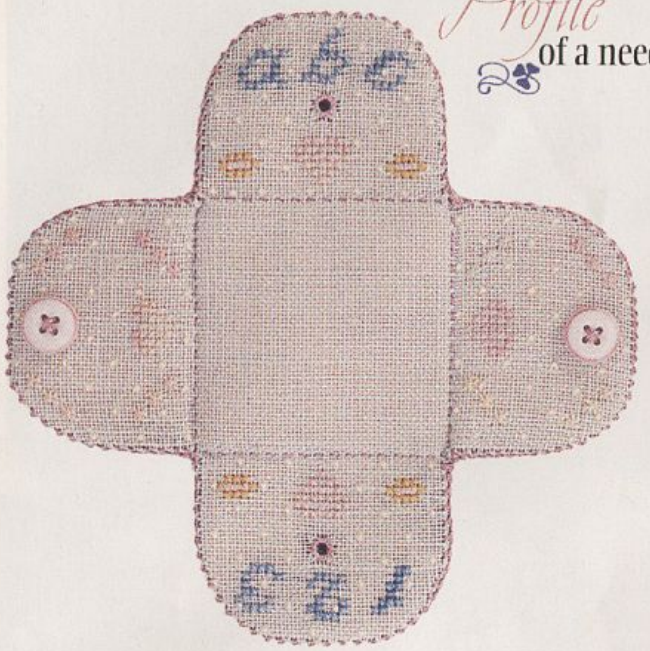
Sherri goes on to say, "I love children, polka dots, and purses! Most of my designs draw from these." Other ideas for her designs come from items, often from the Victorian era, obtained at antique shows and flea markets. She shares, "I design an embroidery piece to fulfill my own desire to add to my collections or to mimic an antique piece. The *Cotton Case* [shown on page 36] was created because I wanted a specialized sewing case. The *Beaded Berry Bag* [shown on page 36] is intended to be a modified version of the antique knitted beaded purses that are so collectible today. *A Child's Sewing Set* [also on page 36] is for my daughter (I have big plans for her needlework education!)"

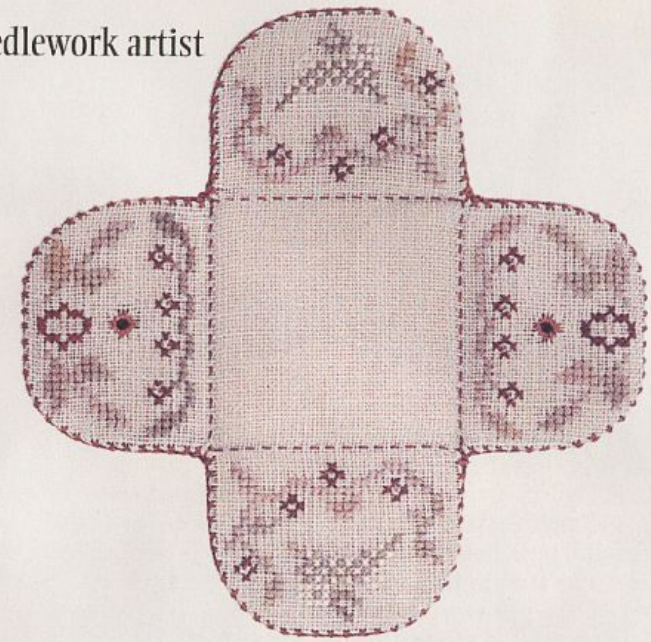
Because most of her designs are "useful novelties," Sherri gives stitchers thorough finishing how-tos for each project. "Finishing the piece of needlework is as much a part of the final product as the embroidered design. I try to provide the stitcher with detailed instructions on finishing pieces with simple hand- (and sometimes machine-) sewing. Many stitchers have a mental block about finishing. I want the stitcher to be able to relax and enjoy the finishing process, too. It can be fun and is often just another form of useful embroidery—it does not have to be difficult. . . . If finishing a piece seems daunting, try purchasing a good book on basic sewing and invest a little time in studying the book. Handsewing does not have to be difficult. Learn basic finishing techniques, and you will have access to unlimited showcases for your embroidery knowledge!"

Realizing the importance of adding a personal touch to any piece of

Look for Patrick's Woods designs in fine needlework shops everywhere. To receive a black-and-white brochure of available patterns, send a self addressed, stamped envelope to Patrick's Woods, 2359 Albert Drive SE, Grand Rapids, Michigan 49506.

Profile of a needlework artist





"After selecting a project and before reaching for the graph paper, I spend some time researching stitches, techniques, and motifs, then adapt these to a new design. . . . The research can be very rewarding."

stitchery, she is quick to encourage stitchers to add at least initials and a date to every design they complete, "whether stitched as a part of the design or placed in a discreet corner." Adding "special buttons, bits of ribbon, favorite sentiments" are further ways to personalize one's needlework. "Then use the finished piece," Sherri emphasizes.

Two cotton wagons, shown on page 35, were designed by Sherri exclusively for this issue of *Just CrossStitch*. Made to hold a ball of pearl cotton or a spool of sewing thread, these pieces coordinate with other Patrick's Woods works. The *Child's Cotton Wagon* is embellished with pink organza ribbon and two antique buttons and is an accessory to *A Child's Sewing Set*. The other cotton wagon has ivory organza ribbon along with beads. This piece is a companion to Sherri's new "The Sewing Lessons" teaching series.

A Child's Sewing Set

Cotton Cases (left) and Beaded Berry Bags (right)

CHILD'S COTTON WAGON

Designed by Sherri Jones of Patrick's Woods

Materials:

- Two 7" x 7" (18cm x 18cm) pieces 32-count water lily Royal Crown Danish linen from Wichelt Imports, Inc.
- One skein each Schroth Silk or DMC six-strand embroidery floss*
- One skein The Caron Collection Waterlilies silk floss*
- One ball Anchor® Pearl Cotton or DMC Coton Perlé #12*
- Two ½"–¾" buttons to complement design
- Sewing thread to contrast with fabric
- Size 26 tapestry needle
- Professionally finished**

*Refer to color code.
**See finishing instructions.*

	Schroth Silk	DMC	
v	50	3821	straw
•	52	3823	yellow, ul. pl. (over one thread)
X	102	931	antique blue, med.

	The Caron Collection Waterlilies	
○	046	rose blush

	Pearl Cotton #12 Anchor®	DMC	
	969	778	mauve, lt.

Stitch count: 80H x 80W
Design size: 5" x 5" (13cm x 13cm)
NOTE: Stitch illustrations appear on page 58.

Instructions: Baste outline of wagon (square bottom and domed sides) on both pieces of linen. (**NOTE:** One piece will be the lining.) Cross stitch over two threads, using one strand of floss. Cross stitch over one thread for "polka-dots," using one strand of floss and placing only one stitch where • appears. Work daisy-eyelet stitch, using one strand pearl cotton #12 and pulling tightly to create a large hole. Work knotted-buttonhole stitch along outline of domed sides, using one strand pearl cotton #12, following the curves of the domes, and keeping top of knotted-buttonhole stitches even with basting stitches. Work Smyrna cross stitch over four threads where S appears, using one strand 046. Work satin stitch, using one strand 046. Attach buttons where B appears, using one strand pearl cotton #12 and a cross stitch.

For lining, work running stitch over two threads along outline of domed sides, using one strand pearl cotton #12. Work daisy-eyelet stitch, using one strand pearl cotton #12 and pulling tightly to create a large hole.

COTTON WAGON

Designed by Sherri Jones of Patrick's Woods

Materials:

- Two 7" x 7" (18cm x 18cm) pieces 32-count French lace linen from Wichelt Imports, Inc.
- One skein each Schroth Silk or DMC six-strand embroidery floss*
- One skein The Caron Collection Waterlilies silk floss*
- One ball Anchor® Pearl Cotton or DMC Coton Perlé #12*
- One package Mill Hill Petite Glass Beads*
- Sewing thread to contrast with fabric
- Size 26 tapestry needle
- Professionally finished**

*Refer to color code.
**See finishing instructions.*

	Schroth Silk	DMC	
r	10	814	garnet, dk.
∧	150	822	beige-gray, lt.

	The Caron Collection Waterlilies	
/	104	café au lait (lighter areas)
■	104	café au lait (darker areas)

	Pearl Cotton #12 Anchor®	DMC	
	896	814	garnet, dk.

	Mill Hill Glass Petite Beads	
★	42027	champagne

Stitch count: 80H x 80W
Design size: 5" x 5" (13cm x 13cm)
NOTE: Stitch illustrations appear on page 58.

Instructions: Baste outline of wagon (square bottom and domed sides) on both pieces of linen. (**NOTE:** One piece will be the lining.) Cross stitch over two threads, using one strand of floss. Work daisy-eyelet stitch, using one strand pearl cotton #12 and pulling tightly to create a large hole. Work knotted-buttonhole stitch along outline of domed sides, using one strand pearl cotton #12, following the curves of the domes, and keeping top of knotted-buttonhole stitches even with basting stitches. Attach beads, using one strand of matching floss and a cross stitch.

For lining, work running stitch over two threads along outline of domed sides, using one strand pearl cotton #12. Work daisy-eyelet stitch, using one strand pearl cotton #12 and pulling tightly to create a large hole.

FINISHING INSTRUCTIONS

Materials:

- One manila file folder
- Scraps of muslin
- One 6" x 8½" piece cream felt
- Hole puncher
- Tacky glue
- Size 22 tapestry needle
- Two 15" (38cm) lengths 9mm-wide 09120 mauve Bucilla organza ribbon (for *Child's Cotton Wagon*)
- Two 15" (38cm) lengths 5mm-wide 0514 ivory Bucilla organza ribbon (for *Cotton Wagon*)
- One ball pearl cotton for each "wagon"

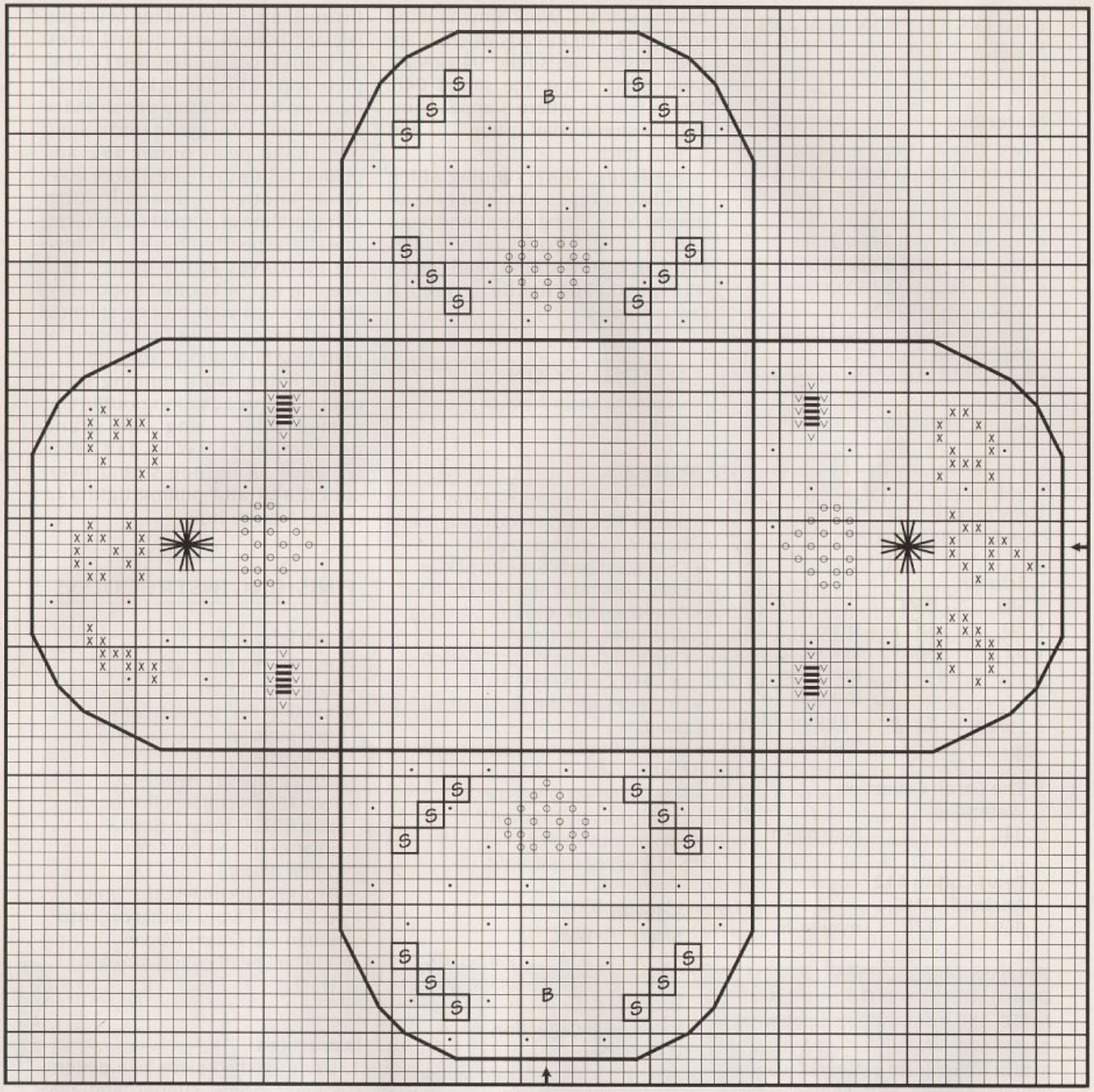
Instructions:

1. Using stitched piece as a pattern, cut eight dome shapes and two squares from folder and trim ⅛" (3mm) smaller than stitched piece.

2. Using folder square as pattern, cut one square from felt. Using folder dome shape as pattern, cut four domes from muslin. Cut four more domes and one square from muslin, adding ¼" (6mm) on all sides.

3. Glue together two folder dome shapes. Center folder dome on larger muslin dome. Glue in place, wrapping excess fabric around folder dome. Glue smaller muslin dome to folder dome to cover wrapped edges. Repeat for other three muslin domes.

Child's Cotton Wagon Chart



4. Using stitched piece for placement, mark position of daisy-eyelet stitch on two muslin-covered domes. Punch a hole where marked.

5. Glue together two folder squares. Center folder square on larger muslin square. Glue in place, wrapping excess fabric around folder square. Glue felt square to folder square to cover wrapped edges.

6. Place all glued pieces under a stack of heavy books to dry.

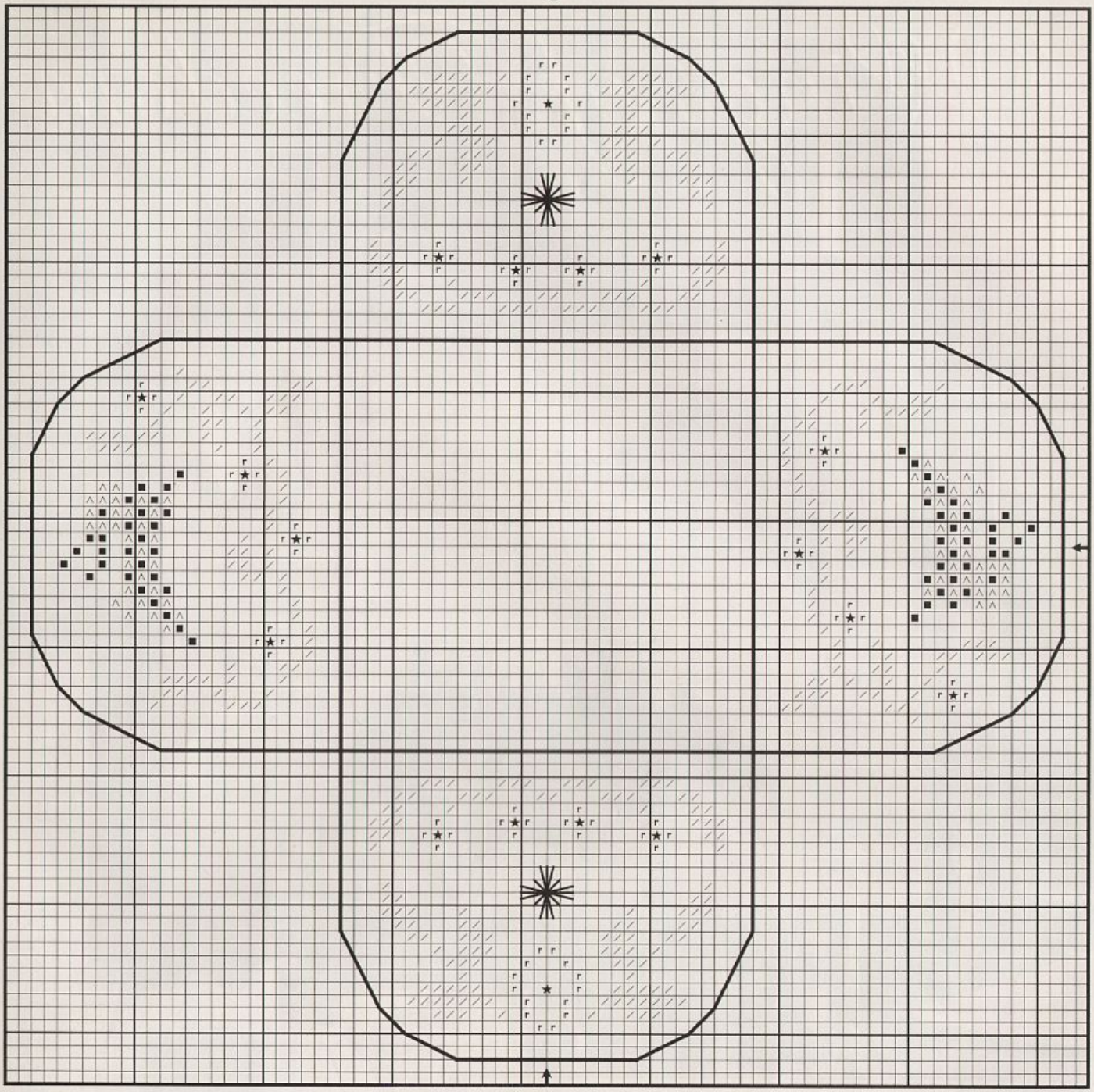
7. With wrong sides together of stitched piece and lining, align basting stitches and daisy-eyelet-stitch holes.

8. Using one strand pearl cotton #12 and working over two threads, sew stitched piece and lining together around three sides of bottom square. Insert prepared folder square into opening with felt side next to lining. Sew remaining side of bottom square.

9. Trim domed edges of stitched piece and lining to ¼" (6mm) seam allowance. Carefully clip corners to within two linen threads of stitched edge. Turn under all raw edges and match stitched edges. Pin in place as needed.

10. Using one strand pearl cotton #12 and referring to illustration on page 58, weave through top of knotted-buttonhole stitch and through running stitch, following curve of dome. (**NOTE:** It may be necessary to weave one running stitch two times in some places.) When weaving reaches top of each dome, insert a muslin-covered dome, keeping all raw edges of linen next to lining piece. (**NOTE:** Use muslin-covered domes with punched holes on domes with daisy-eyelet stitches.) Continue weaving until all sides are closed.

Cotton Wagon Chart



(**NOTE:** When weaving a corner, do not pull too lightly or stress the linen. It helps to fold the sides up a little.)

11. Remove basting threads.

12. Remove label from pearl cotton ball and place it in the bottom of the "wagon." Using size 22 tapestry needle, thread one 15" length of ribbon through one daisy-eyelet-stitch hole, through ball, and through the other daisy-eyelet-stitch hole. Pull ribbon ends around to one side of "wagon" and tie in a bow. Repeat for other 15" length of ribbon, tying bow on opposite side of wagon.

Where To Find It

Most framing by David's Arts & Frames, 3920 Crosshaven Drive, Birmingham, AL 35243, (205)967-0480.

Page 10—7" brass bellpull hardware (#7377) available from Nordic Needle, 1314 Gateway Drive, Fargo, ND 58103, (701)235-5231 or (800)433-4321, fax: (701)235-0952, email: needle@corpcomm.net.

Page 43—Framing by The Craft Patch, 1073 State Highway 18, Conneaut Lake, PA 16316, (814)382-6110, email: ccstitch@toolcity.com.

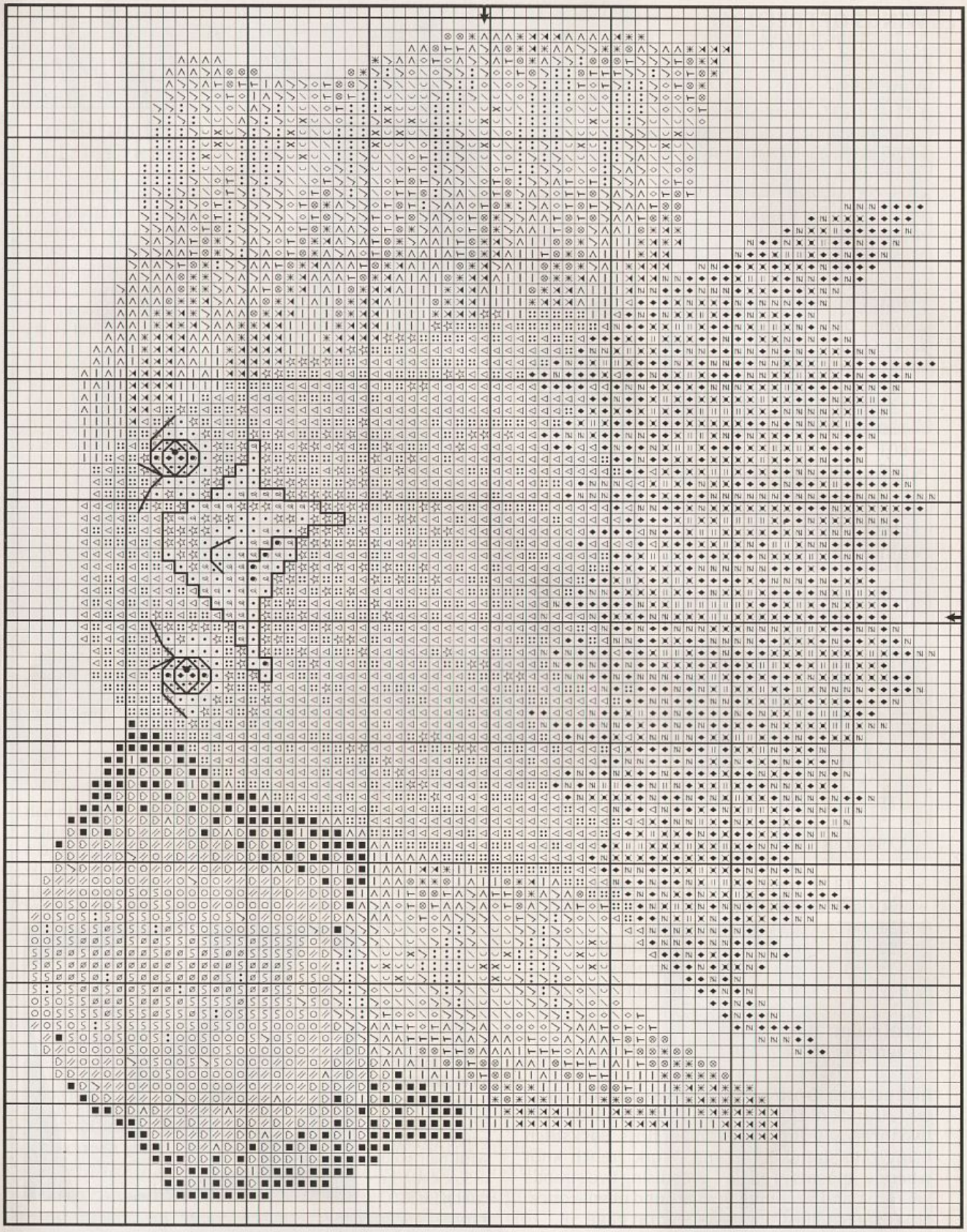
Page 47—Thread and paillettes kit ($32.95 postage paid, outside the U.S. add $10.00) available from *Just CrossStitch*, 405 Riverhills Business Park, Birmingham, AL 35242, Attention: Le Jardin Silk Sampler or call (888)411-8995.

Page 54—Whimsical Wearables blue/green linen vest (sizes 4/6, 8/10, 12/14, 16/18, 20/22; $68.00 + $4.50 shipping, surcharge for orders outside the U.S.) available from The Needle Hive, 718 Main Street, East Aurora, NY 14052, (716)655-4685.

Wings of Freedom

This needle-wrought eagle looks appropriately fierce and proud, symbol of a proud and strong nation. In the background, the wonderful shading on the American flag, made up entirely of half cross stitches, makes it look as though it were waving in the sunshine on a bright summer's day. This patriotic scene is sure to be appreciated by those who have served our country in the armed forces. Chart is on page 41.

Wings of Freedom Chart—Top



(Color code is on page 42.)

WINGS OF FREEDOM

Designed by Pamela Kellogg

Materials:

- 11⅜" x 13" (29 cm x 33 cm) piece 28-count toasted almond Cashel® linen from Zweigart®
- One skein each DMC or Anchor® six-strand embroidery floss*
- Size 24 tapestry needle
- Professionally framed**

Refer to color code.

***See "Where to Find It" on page 39.*

	DMC	Anchor®	
△	white	01	white
::	ecru	387	ecru
•	436	362	tan
☆	712	926	cream
ℓ	738	372	tan, vy. lt.
·	739	942	tan, ul. lt.
=	801	353	coffee, dk.
⋇	898	360	coffee brown, vy. dk.
≠	938	381	coffee, ul. dk.
◆	3371	382	black-brown
♡	930	922	antique blue, dk. (half cross stitch)
⍀	931	921	antique blue, med. (half cross stitch)
○	932	343	antique blue, lt. (half cross stitch)
X	948	778	peach flesh, vy. lt. (half cross stitch)
..	white	01	white (half cross stitch)
✓	ecru	387	ecru (half cross stitch)
>	712	926	cream (half cross stitch)
-	739	942	tan, ul. lt. (half cross stitch)
☾	754	6	peach flesh, lt. (half cross stitch)
■	3750	1036	antique blue, vy. dk. (half cross stitch)
∩	3752	976	antique blue, vy. lt. (half cross stitch)
⍉	3753	128	antique blue, ul. vy. lt. (half cross stitch)
✷	349	13	coral, dk. (half cross stitch)
⊗	350	11	coral, med. (half cross stitch)
T	351	10	coral (half cross stitch)
◊	352	9	coral, lt. (half cross stitch)
/	353	8	peach flesh (half cross stitch)
⧗	817	19	coral red, vy. dk. (half cross stitch)

Stitch count: 75H x 97W
Design size: 5⅜" x 7" (14 cm x 18 cm)

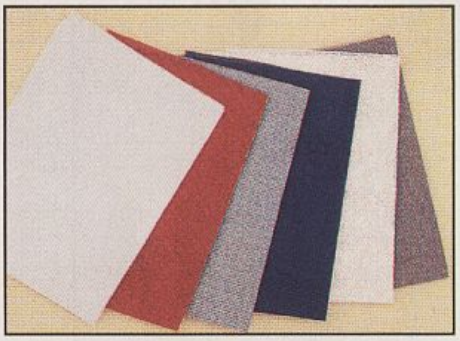
Instructions: Cross stitch over two threads, using two strands of floss. Work half cross stitch over two threads, using one strand of floss. Backstitch using one strand 3371/382. Work French knot where • appears in eagle's eyes, using two strands white/01 and wrapping floss around needle once. **NOTE:** Stitch illustrations appear on page 58.

Stitched by Pamela Kellogg

And This Just In...

Blue Gingham Cap from Charles Craft, Inc.

Designed to complement their gingham baby bonnet, this cap is made of blue gingham fabric with a 14-count Aida-cloth stitching area above the brim that measures approximately two inches square. The cap, like the bonnet, is intended for newborn babies and retails for a suggested price of $9.00.



New *Betsy Ross* Linen Colors from Wichelt Imports, Inc.

Wichelt has introduced six new 10- and 16-count linen colors in tribute to America's history of independence. Winter White, Revolutionary Red, Patriotic Gray, Federal Blue, Cream, and Flintlock Brown comprise the list of new fabrics available, just in time for a 4th of July project.

Kreinik Silk Threads Now Available in Half Skeins

Kreinik is now offering their Silk Mori® and Soie d'Alger in half skeins, containing approximately 2¾ yards of floss. Twenty-five different half skeins of Silk Mori® are also available as a collection in a spectrum of rich colors. The set comes packaged in a shatter-resistant clear-plastic gift box that is free of harmful chemicals. Including a brochure about the use and care of silk floss and a cotton-to-silk conversion chart, the Silk Mori® Collection's suggested retail is $39.95. Individually, Silk Mori® half skeins retail for a suggested price of $1.40, with half skeins of Soie d'Alger retailing for $1.60.

Look for these new products in your local needlework shop.

Summer Birdhouse Sampler

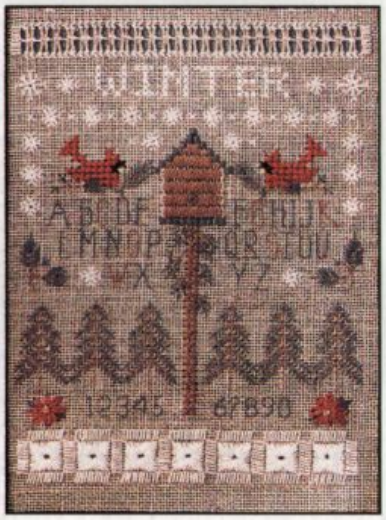
Stitched on 28-count natural linen and displayed in a sunshine-yellow wooden frame, this small piece requires a variety of challenging stitches. The Scotch stitch on the birdhouse and the queen stitch used for its pole give that white central image an impressive dimensional quality.

The lazy-daisy stitch, used to create the white and yellow flowers around the birdhouse, and the drawn-thread bands at the top and bottom of the piece also contribute to the sense of varied texture, further enhancing the irresistible charm of this summer design.

Chart begins on page 44.

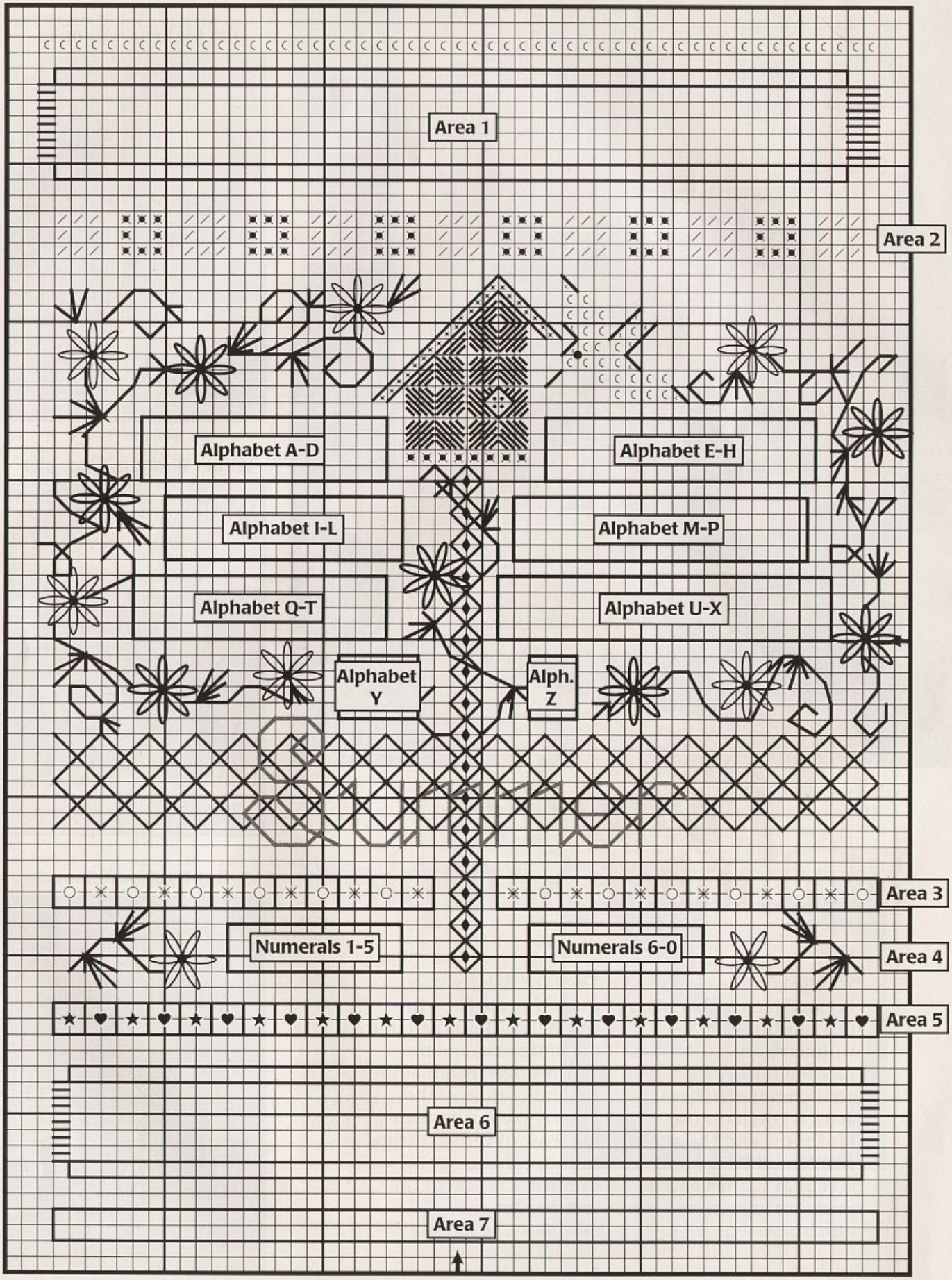
Fall Birdhouse Sampler

Winter Birdhouse Sampler



Spring Birdhouse Sampler

Summer Birdhouse Sampler Chart



SUMMER BIRDHOUSE SAMPLER

Designed by Wendy Mosbacher

Materials:

- 11½" x 9¾" (29 cm x 25 cm) piece 28-count natural linen from Charles Craft, Inc.
- One skein each DMC or Anchor® six-strand embroidery floss*
- One ball DMC Coton Perlé #12*
- One package each Mill Hill Glass Seed Beads*
- Size 24 and 28 tapestry needles
- Professionally framed**

*Refer to color code.

**See "Where to Find It" on page 39.

	DMC	Anchor®	
•	645	273	beaver gray, vy. dk.
✖	676	887	old gold, lt.
/	677	886	old gold, vy. lt.
☾	680	907	old gold, dk.
	white	01	white
	936	269	avocado, dk.
	3052	860	green-gray

DMC Coton Perlé #12

white	white

Mill Hill Glass Seed Beads

02014	black
02019	crystal honey

Stitch count: 76H x 52W
Design size: 5½" x 3¾" (14 cm x 10 cm)

Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss.

Backstitch instructions:

white	01	latticework
645	273	bird's beak
936	269	vines, "Summer," alphabet (over one), numerals (over one)

Special instructions:

NOTE: Stitch illustrations begin on page 58.

Areas 1 and 6—Work horizontal satin stitch at each end, using one strand coton perlé #12. Referring to illustrations, work hem stitch for top and bottom of areas, using one strand coton perlé #12. Cut horizontal fabric threads just inside satin stitch; carefully remove fabric threads. Work twisted clusters, using one strand coton perlé #12.

Area 2—Work Scotch stitch for birdhouse, using two strands white/01. Work queen stitch for birdhouse pole where ◆ appears, using two strands white/01. Work French knot for bird's eye, using two strands 645/273 and wrapping floss around needle once. Work straight stitch for leaves, using two strands 3052/860. Work lazy-daisy stitch for light flowers, using two strands white/01. Attach 02014 bead to center of white flowers, using two strands white/01. Work lazy-daisy stitch for dark flowers, using two strands 676/887. Attach 02019 bead to center of gold flowers, using two strands 676/887.

Area 3—Work Smyrna cross stitch where ○ appears, using two strands 677/886. Work Smyrna cross stitch where ✳ appears, using two strands 676/887.

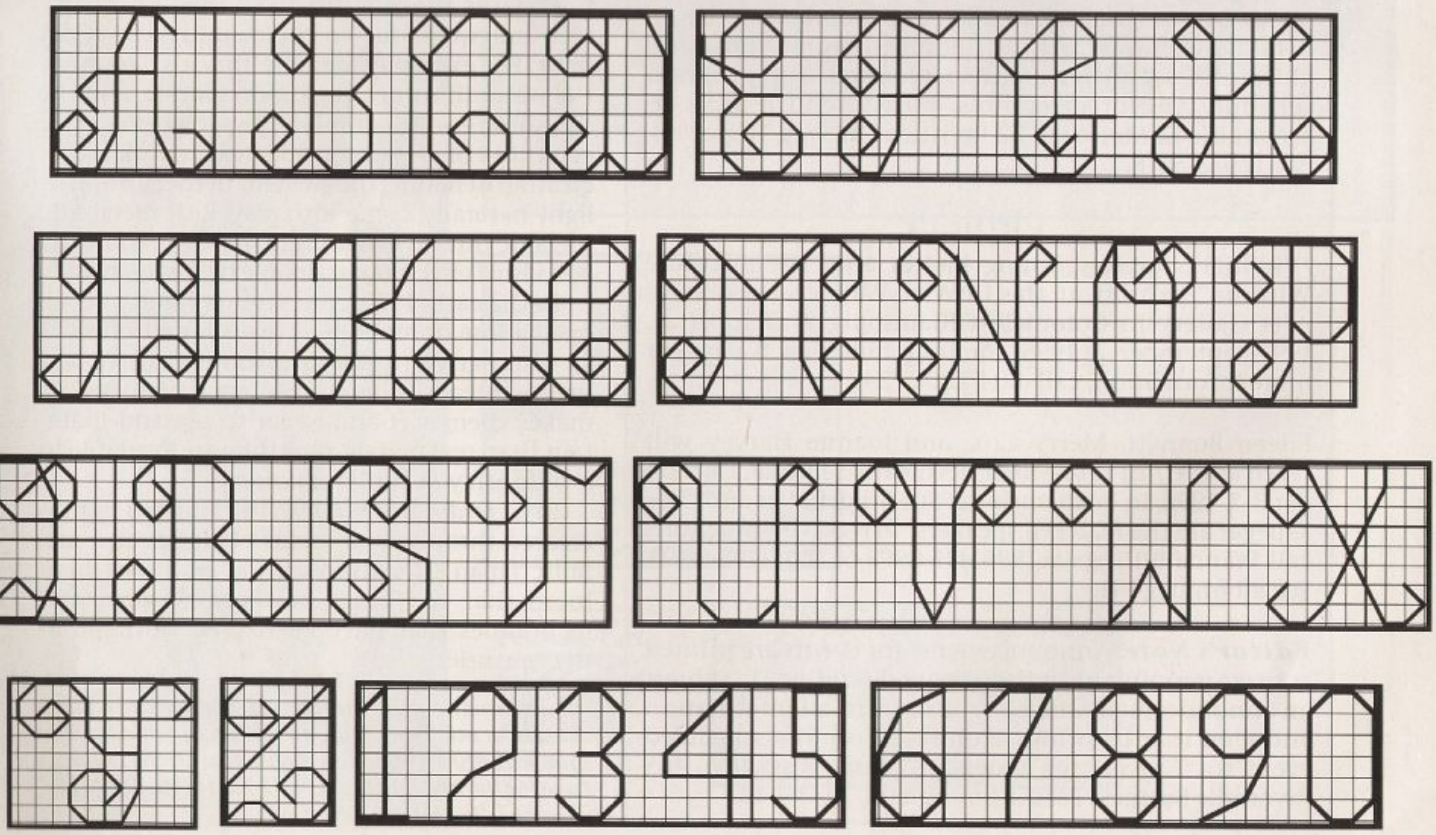
Area 4—Work straight stitch for leaves, using two strands 3052/860. Work lazy-daisy stitch for flowers, using two strands white/01. Attach 02014 bead to center of flowers, using two strands white/01.

Area 5—Work eyelet stitch where ★ appears, using two strands 676/887. Work eyelet stitch where ♥ appears, using two strands 677/886.

Area 7—Work rice stitch, using two strands 676/887 for bottom legs and two strands 677/886 for top legs.

Stitched by Wendy Mosbacher

Summer Birdhouse Sampler Alphabet and Numerals Charts (Over One)



Cross-Stitch Calendar

Georgia

The Northwest Georgia chapter groups of the EGA will join together to present a special exhibit at Chieftains Museum, 501 Riverside Parkway Northeast in Rome. The exhibit will consist of three phases: the origins of textiles and embroidery (April 7–May 17, 1998); the development of the American style (May 19–July 19, 1998); and innovations of the twentieth century (July 21–August 21, 1998). For more information, contact Dianne Cumming, 110 Cardinal Road, White, GA 30184, (770)382-1653.

Illinois

The Beverly Hills Embroiderers' Guild celebrates its 25th anniversary with its biennial exhibit of articles of stitchery to be held October 3–4, 1998, at Oakview Community Center, 4625 West 110th Street, Oak Lawn. Call Norma Pechter at (708)499-3466 for more information.

New York

The Chautaugua Region Chapter of the EGA is holding an exhibition entitled "Elegant Stitches" at the Art Gallery of the James Prendergast Library, Jamestown, June 26–July 31, 1998. Contact Estelle Gese, Box 451, Bemus Point, NY 14712 or (716)386-3055 for details.

The Skyllkill Chapter of the EGA will present their thirteenth annual exhibit "The Art of the Needle," September 15–19, 1998, at Mount Gulian Historic Site, 145 Sterling Street, Beacon. More than 350 embroideries will be on display. Demonstrations, lectures, workshops, and children's activities are also planned. For program schedule and/or directions, please send a SASE to Stephanie D. Mallozzi, 22 Presidential Way, Hopewell, NY 12533-5618.

Virginia

"Virginia Samplers: Young Ladies and Their Needle Wisdom" exhibit at the DeWitt Wallace Decorative Arts Gallery in Colonial Williamsburg is October 31, 1997–September 7, 1998, for four hours each day. For more information, call (804)220-7724.

Eileen Bennett, Merry Cox, and Joanne Harvey will teach at the *Just CrossStitch* Needlearts Seminar, December 3–7, 1998, in Williamsburg. Sue Studebaker and Glee Krueger are the featured speakers. To receive a brochure, call Wanda Billings at (888)411-8995 or (205)995-8860. See ad on page 11.

Editor's Note: Announcements for events are printed as space permits and at the editor's discretion. To submit an announcement, please type or print all information and send it at least four months before the scheduled event to "Cross-Stitch Calendar," *Just CrossStitch*, 405 Riverhills Business Park, Birmingham, AL 35242.

The Magic of Silk Threads

by Dena Lenham and Jamaica Simmons for Kreinik Manufacturing Co., Inc.

The use of real metal threads in embroidery is believed to date back as far as 3000 B.C. Gold embellishment on fabric was revered for its unique beauty and visual impact, whether used in Ancient Egypt, Europe, or the Orient for ecclesiastical functions, military attire, or other stately garments. By the mid-seventeenth century, owning metal embroidery was a sign of wealth and great status.

There are many different types of real metal threads, many of which consist of real gold or silver. The manufacturing process is a refined art in itself: a metal or metal compound is flattened, cut into very fine strips, and then wrapped around a silk, cotton, or linen core. The expertise and materials required to create real metal threads make them a rarity for embroiderers today, and synthetic metallic threads are a viable alternative.

As with real metal threads, the unique feel and appearance of metallic threads add texture and dimension to needlework. For example, when you add a metallic thread to a design that uses only cotton, you create a contrast that will change a flat, one-dimensional piece into a two-dimensional picture.

Metallic threads also add a life-like quality to needlework due to their ability to reflect light. For example, metallic threads can make the water shimmer, the moon sparkle, and the sun shine—or just about any special effect you can think of. If you consider needlework as a re-creation of nature, the element of the sun and its light naturally come into play. Real metal and metallic threads can capture this light and, thus, add visual effects unattainable by matte threads.

In the early 1970s, the Kreinik family developed a line of metallic threads for stitchers as an alternative to the rare and expensive real metal threads. The convenience of metallics makes them soft and easier to use and maintain than real metals, plus they are available in a wide array of brilliant colors.

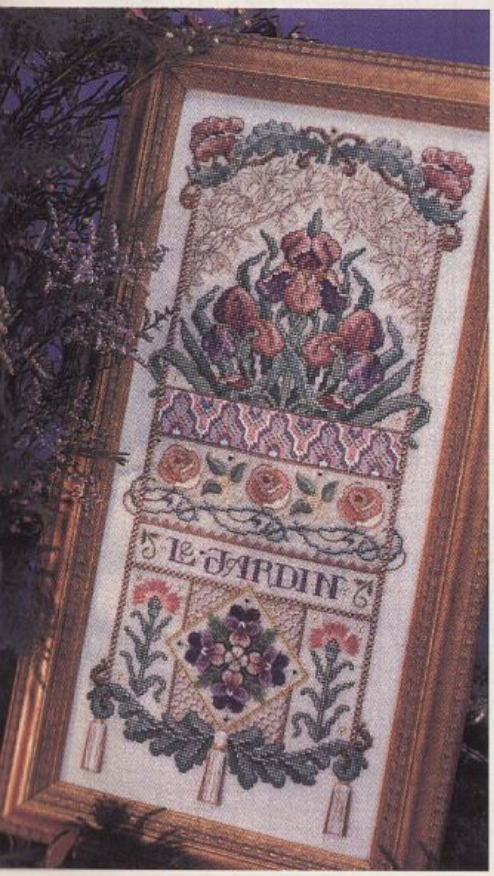
In *Le Jardin Silk Sampler*, the effect of light is created through real metal paillettes and metallic Japan threads, resulting in a true heirloom that combines needlework ideas and techniques that have been used throughout the centuries.

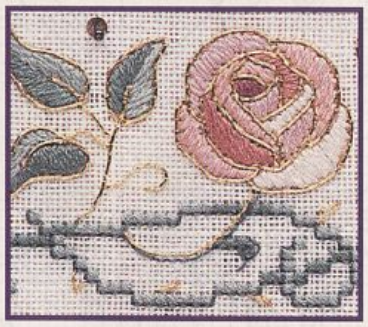
For information on the care of real metal, Japan threads, or other metallics, please send a self-addressed stamped, #10 envelope to Kreinik at 3106 Timanus Lane, Suite 101, Baltimore, MD 21244. Kreinik's consumer hotline is 1-800-537-2166.

Le Jardin Silk Sampler

Part II

Echoing the stylized designs of the art-deco period popular both in America and abroad during the 1920s and 1930s, this exuberant sampler is worked in rich silk and metallic threads. This beautiful embroidery has been presented in two installments due to its size and complexity.



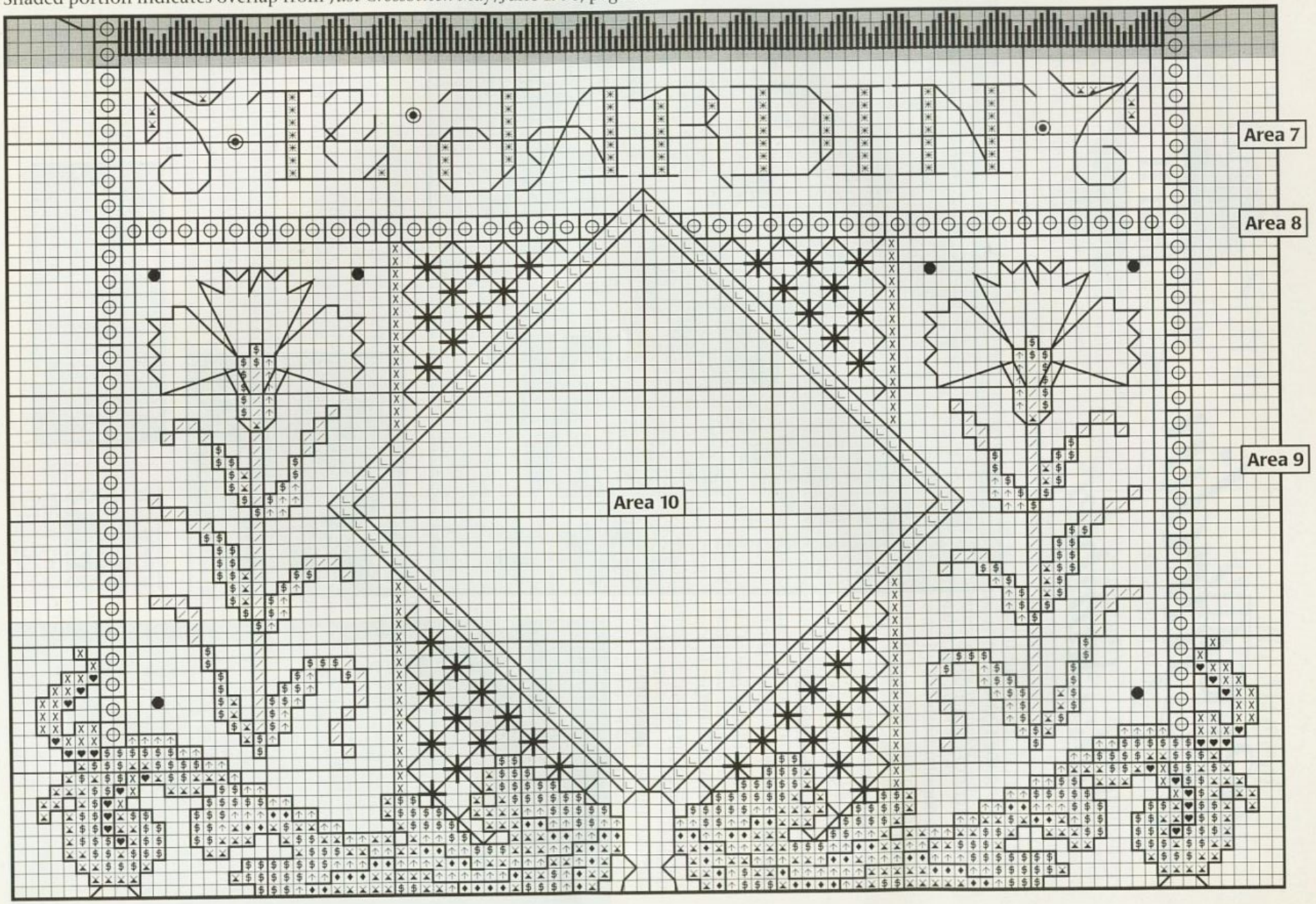


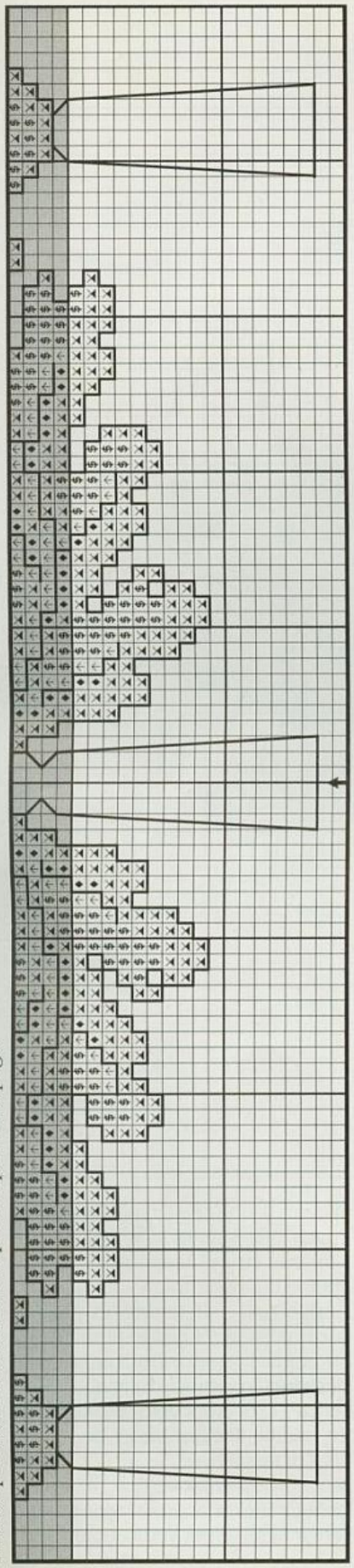
Instructions for Areas 7-10 are on page 49. Chart begins on page 48. Charts and instructions for Areas 1-6 appeared in the May/June issue. Turn to page 64 for back issue information.

KOOLER DESIGN STUDIO

Shaded portion indicates overlap from *Just CrossStitch* May/June 1998, page 17.

Le Jardin Silk Sampler Chart–Top





Shaded portion indicates overlap from previous page.

LE JARDIN SILK SAMPLER

Designed by Sandy Orton for the Kooler Design Studio, Inc.

Materials:

- 22⅛" x 12⅞" (56 cm x 33 cm) piece 28-count cream Cashel® linen from Zweigart®
- One skein each Kreinik Silk Mori unless otherwise indicated*
- One spool each Kreinik Silk Serica unless otherwise indicated*
- One spool Kreinik Very Fine Braid #4*
- One spool Kreinik Japan Thread #1*
- One skein Kreinik Japan Thread #7*
- 51 Kreinik Paillettes #14*
- 10 Mill Hill Antique Glass Beads*
- Cream sewing thread
- Size 24, 26, and 28 tapestry needles
- Sharp needle
- Professionally framed**

NOTE: Thread kit is available.**

Refer to color code.

***See "Where to Find It" on page 39.*

Kreinik Silk Mori

/	4033	kelly green, lt.
↑	4162	Victorian green, vy. lt.
$	4163	Victorian green, lt. (two skeins)
⧗	4164	Victorian green, med. (two skeins)
◆	4166	Victorian green, dk. (two skeins)
◒	1105	mauve, med.
//	3021	sherbet
◊	3013	coral, lt.
m	3015	coral, med.
2	6104	lavendar, med.
■	6106	lavendar, dk.
✳	6106	lavendar, dk.
	6124	dusty lavendar, med.
•	6126	dusty lavendar, dk.
	6083	grape
♡	6083	grape
X	7133	bark, lt.
♥	7134	bark, med.
	7135	mocha
ss	1092	wood violet, vy. lt.

Kreinik Silk Serica

7126	ecru (two spools)
7133	bark, lt. (two spools)
6124	dusty lavendar, med.
1092	wood violet, vy. lt.
4162	Victorian green, vy. lt.
3013	coral, lt.
7124	cream

Kreinik Very Fine Braid #4

L	002J	gold (one strand)

Kreinik Japan Thread #1 and #7

002J gold

Kreinik Paillettes #14

gold gold

Mill Hill Antique Glass Beads

03036 cognac

Stitch count: 225H x 96W
Design size: 16⅛" x 6⅞" (41 cm x 18 cm)

Instructions: Cross stitch over two threads, using two strands of Mori unless otherwise indicated. When two colors are bracketed together, use one strand of each. Backstitch using one strand of Mori unless otherwise indicated.

Backstitch instructions:

7134	brown tendrils of bottom leaves
6126	"Le Jardin"
4166	viola leaf stems (two strands), remainder of backstitching

Special instructions:

NOTE: Stitch illustrations begin on page 50.

Side Borders–Work vertical rice stitch, using one strand Serica 7126 for bottom stitches and one strand Serica 7133 for top stitches.

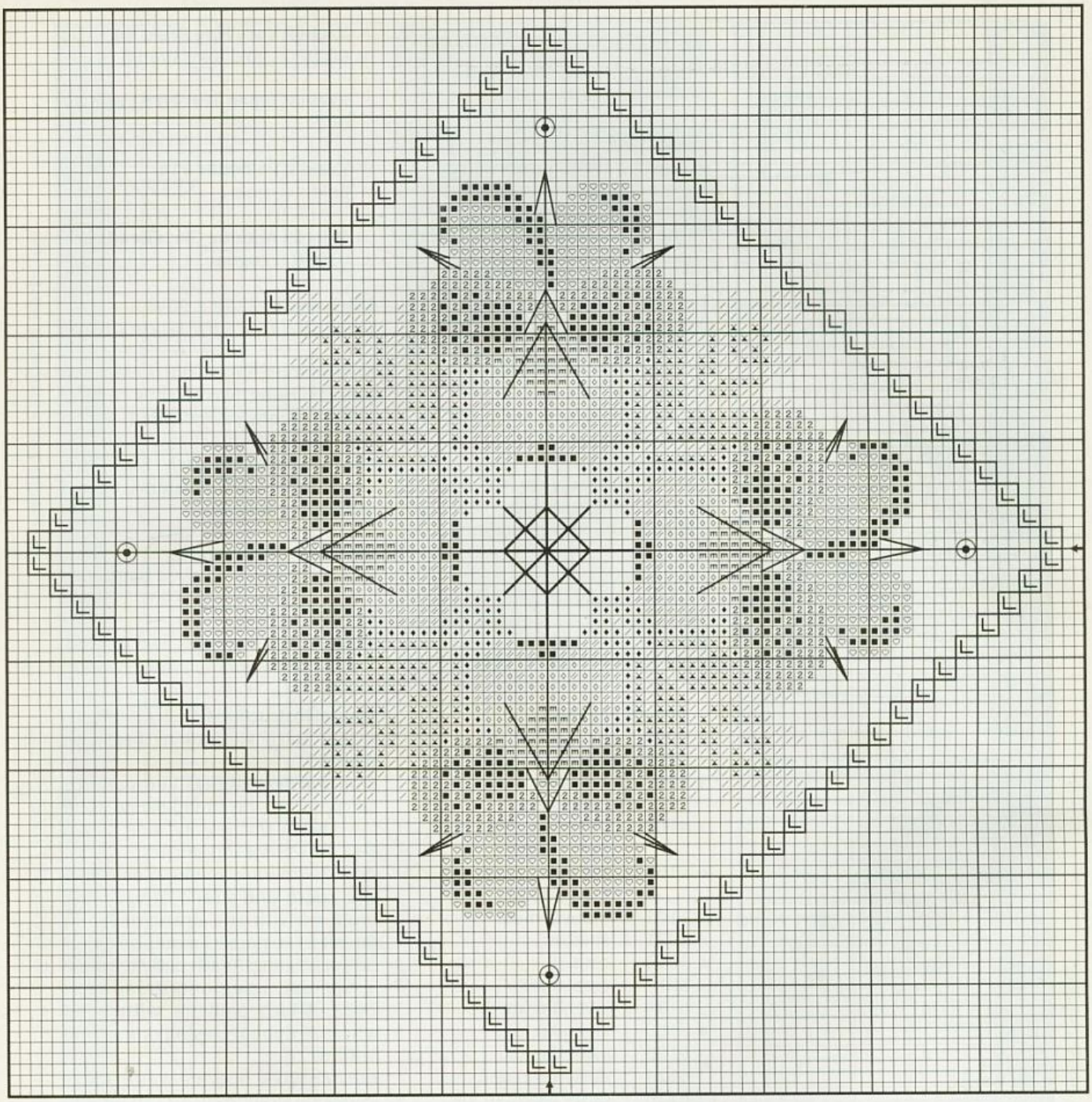
Area 7–Referring to photo detail below, couch one strand of very fine braid #4 with one strand of Japan thread #1 to parallel motifs on either side of lettering. Attach paillette where • appears, using one strand Mori 7133. Attach paillette with bead where ⊙ appears, using one strand Mori 6126.

Area 8–Work horizontal rice stitch, using one strand Serica 7126 for bottom stitches and one strand Serica 7133 for top stitches.

Area 9–Backstitch outline of carnation petals, using one strand cream sewing thread. Work long and short satin stitch to fill bottom half of carnation petals, using two strands Mori 3013 and a sharp needle, referring to illustration, and piercing linen threads of fabric when necessary to achieve a smooth appearance. Work long and short satin stitch to fill top half of carnation petals, using two strands Mori 3015 and a sharp needle, referring to

(continued on page 50)

Viola Chart–Over One

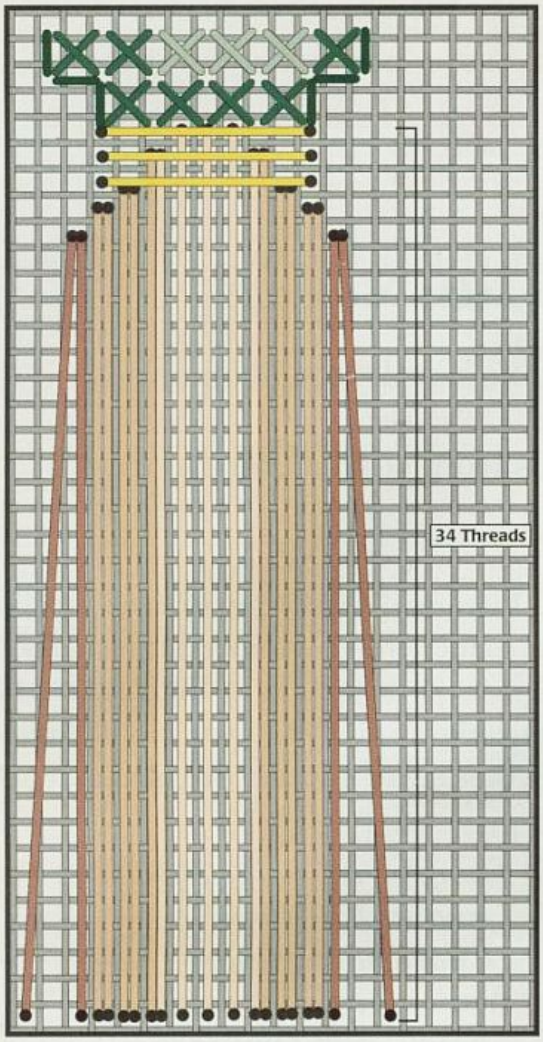


(continued from page 49)
illustration, covering sewing thread, piercing bottom stitches, and piercing linen threads of fabric when necessary to achieve a smooth appearance. Work straight stitch for latticework, using one strand Serica 7133. Work upright cross stitch to tack down intersections of straight-stitch latticework, using one strand Serica 7126. Attach paillette where • appears, using one strand Mori 7133.

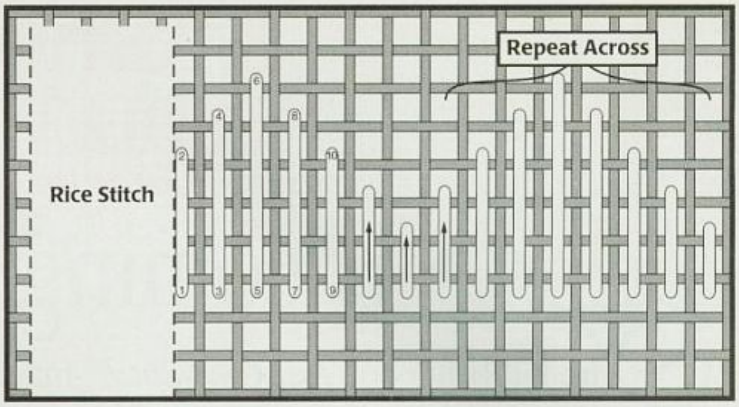
Area 10–Cross stitch diamond frame over two threads, using one strand of very fine braid #4, referring to illustration, and turning work so that top leg of cross stitch follows angle of diamond. Cross stitch violas over one thread, using one strand of floss. Work straight stitch for lines on lower petals, using one strand Mori 6083. Work straight stitch for viola centers, using one strand Serica 7124. Work straight stitch for top sepals, using one strand Mori 4033. Work straight stitch for side sepals, using one strand Mori 4164. Work straight stitch for central diamond motif, using one strand of very fine braid #4. Attach paillette with bead where ⊙ appears, using one strand Mori 6126. Couch one strand Japan thread #7 with one strand Japan thread #1 to outline diamond frame.

Center Tassel–Referring to illustrations on page 53 and to photo detail on page 47, work horizontal satin stitch for tassel head, using one strand Serica 7126. Work vertical satin stitch for middle lines of tassel and outer lines of tassel head, using one strand Serica 7126. Work vertical satin stitch for outer lines of tassel, using one strand Serica 7133. Work vertical satin stitch

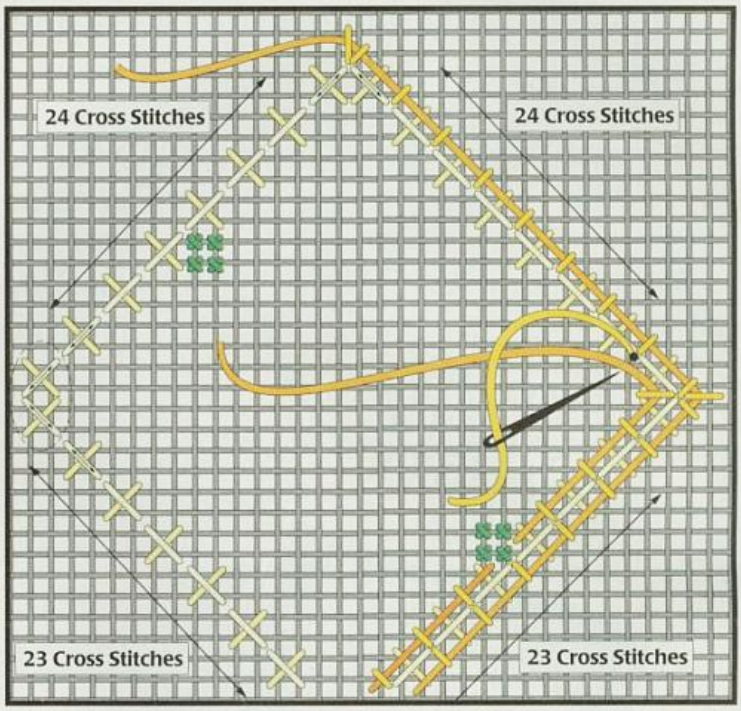
(continued on page 53)



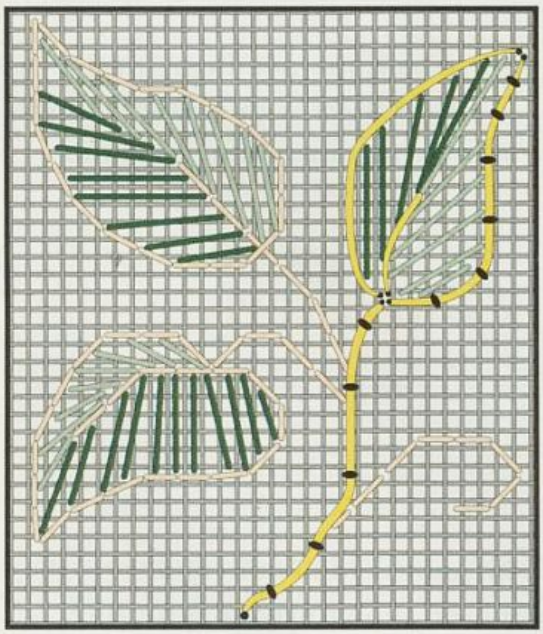
Side Tassel



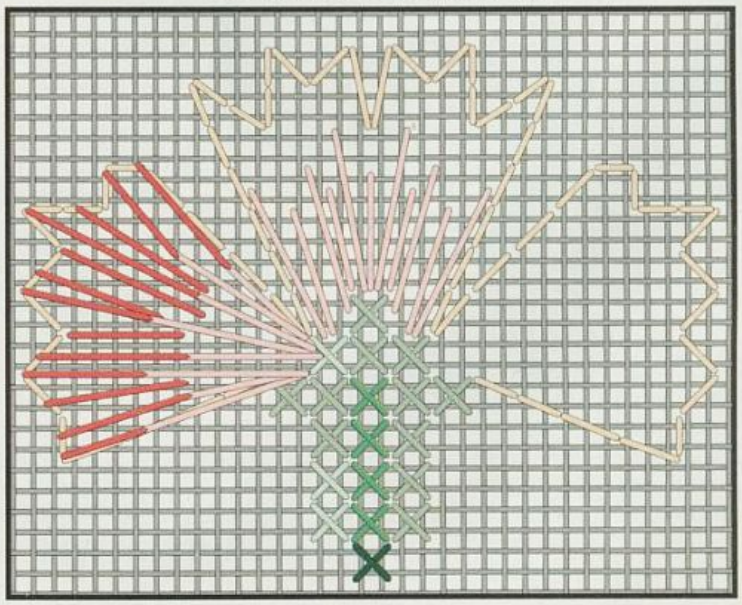
Sawtooth Satin-Stitch Band (Area 6)



Gold Couched Frame (Area 10)



Satin Leaves (Area 5)



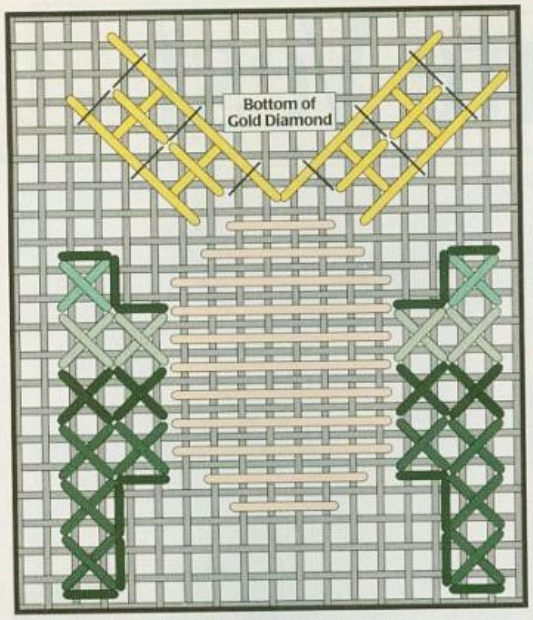
Satin Carnation

Le Jardin Silk Sampler Stitch Illustrations

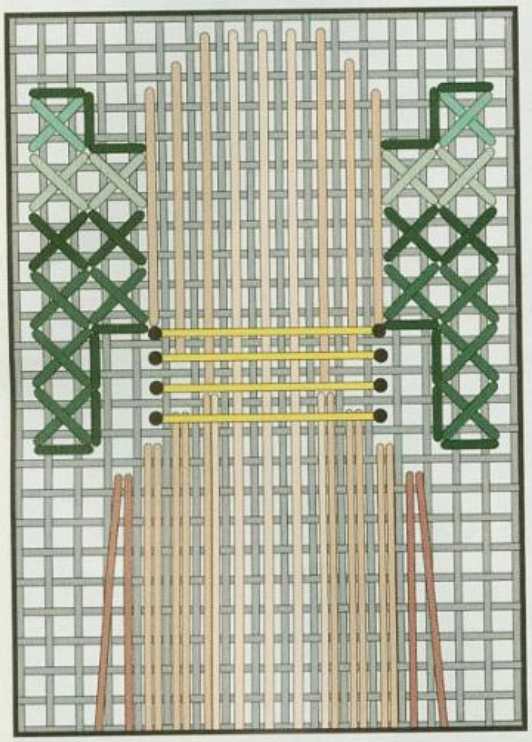
(continued from page 50)

for inner lines of tassel and tassel head, using one strand Serica 7124. Work horizontal satin stitch for tassel neck, using one strand of Japan thread #7.

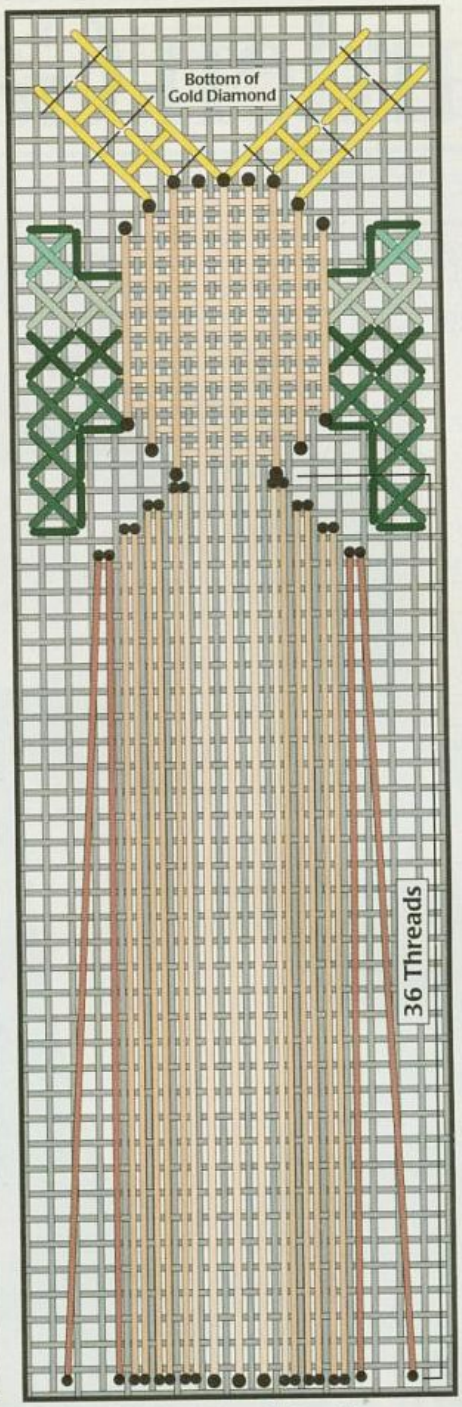
Side Tassels–Work vertical satin stitch for inner lines of tassels, using one strand Serica 7124. Work vertical satin stitch for middle lines of tassels, using one strand Serica 7126. Work vertical satin stitch for outer lines of tassels, using one strand Serica 7133. Work horizontal satin stitch for tassel neck, using one strand of Japan thread #7.



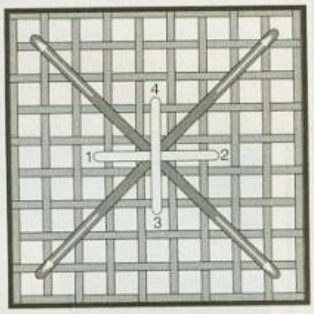
Center Tassel (Step 1)



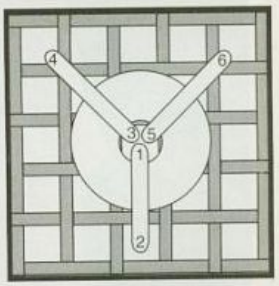
Center Tassel (Step 3)



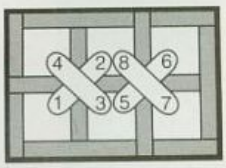
Center Tassel (Step 2)



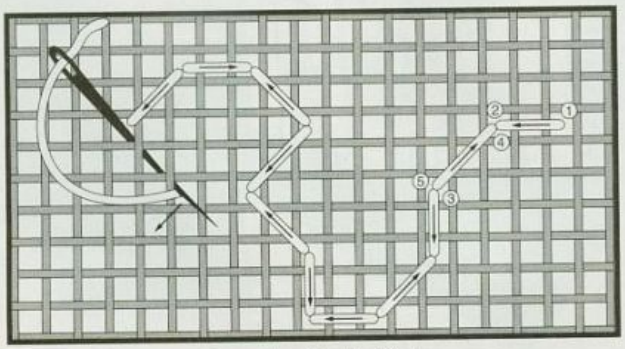
Upright Cross Stitch



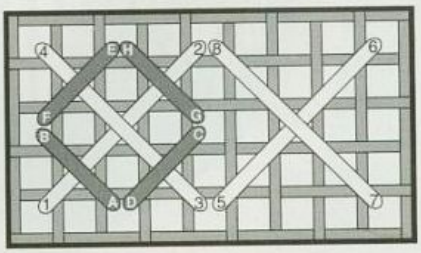
Attaching a Paillette



Cross Stitch Over One



Running Backstitch

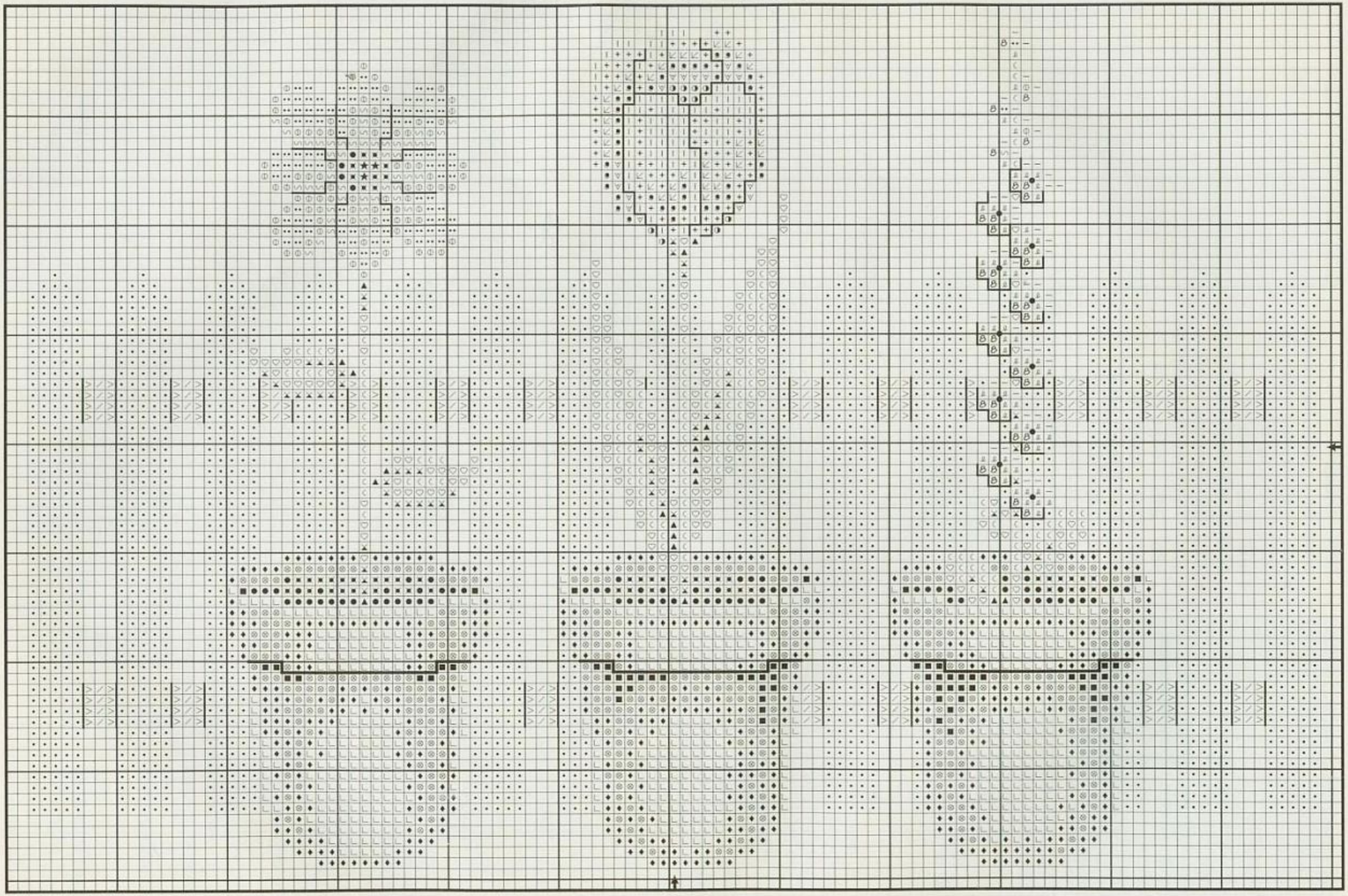


Horizontal Rice Stitch

Garden Gate Vest

Stitch this two-tone linen vest for that extra touch of style and warmth during a chilly morning's walk through the garden. This pretty garment is as comfortable as it is appropriate for anytime of the day and can be as casual or as dressy as you want it to be. If desired, continue the white picket fence design on the back of the vest for added interest.
Chart begins on page 55.

Garden Gate Chart—Left Panel



GARDEN GATE VEST

Designed by Angela Pullen

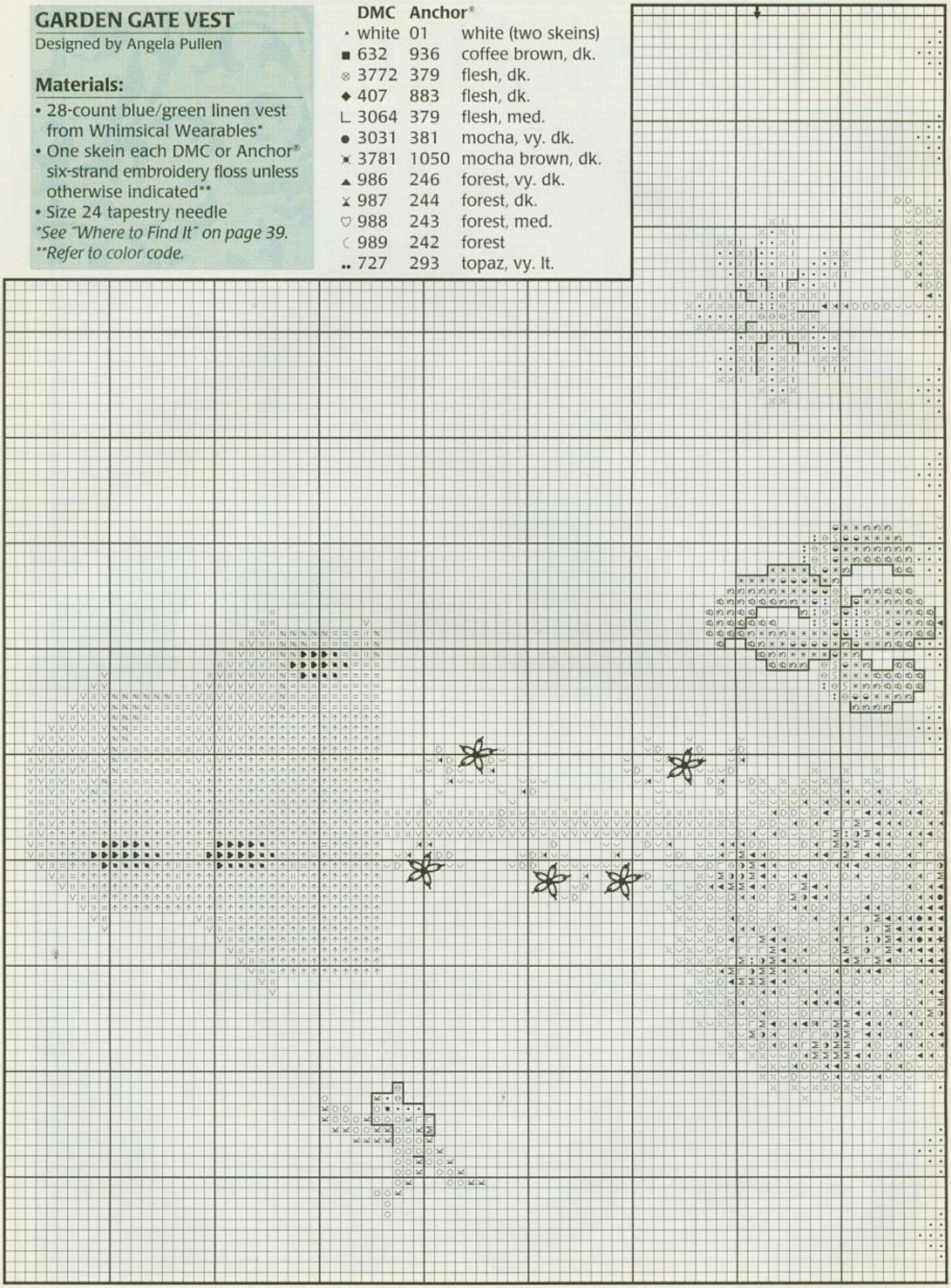
Materials:

- 28-count blue/green linen vest from Whimsical Wearables*
- One skein each DMC or Anchor® six-strand embroidery floss unless otherwise indicated**
- Size 24 tapestry needle

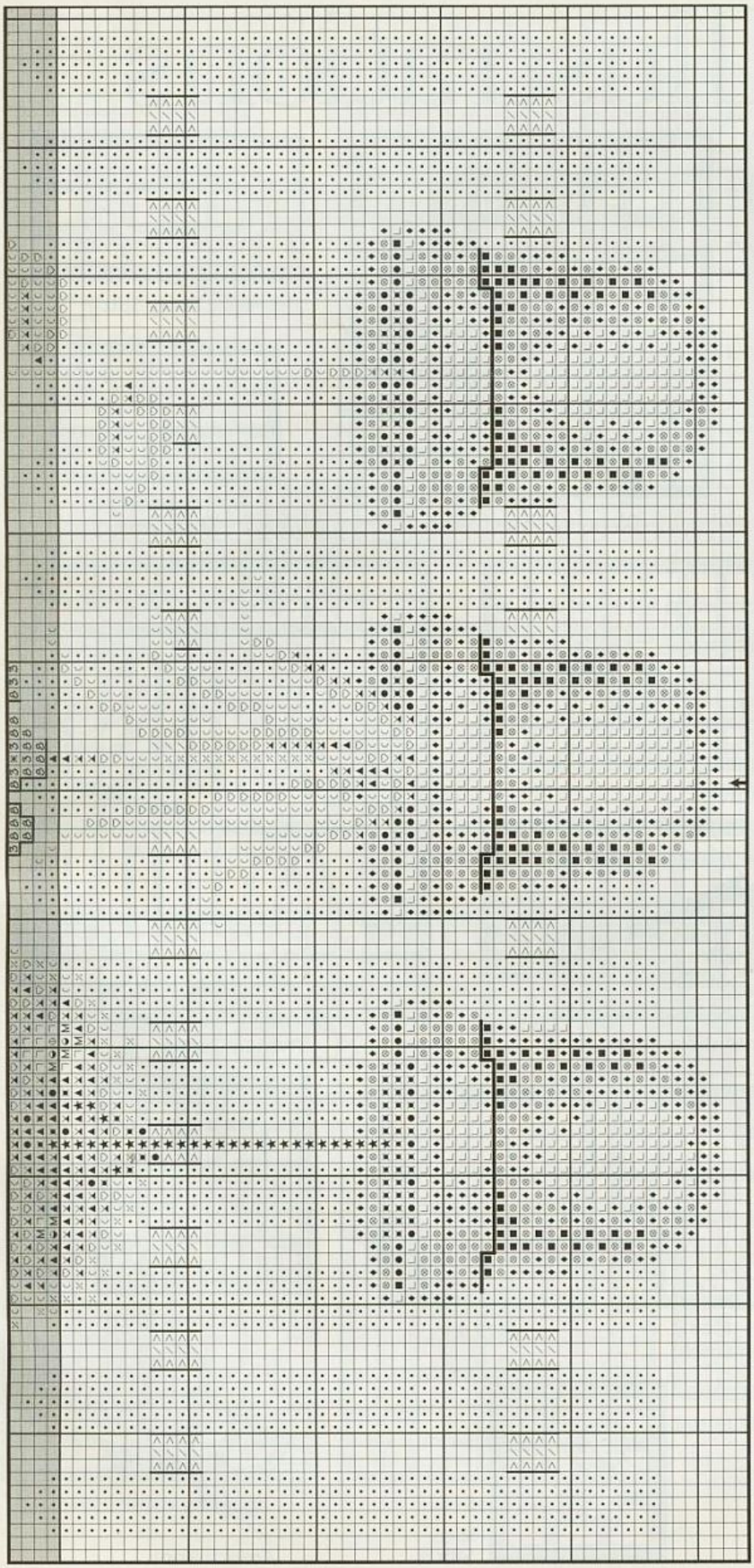
**See "Where to Find It" on page 39.*

**Refer to color code.

	DMC	Anchor®	
·	white	01	white (two skeins)
■	632	936	coffee brown, dk.
⊗	3772	379	flesh, dk.
◆	407	883	flesh, dk.
L	3064	379	flesh, med.
●	3031	381	mocha, vy. dk.
✖	3781	1050	mocha brown, dk.
▲	986	246	forest, vy. dk.
⧗	987	244	forest, dk.
♡	988	243	forest, med.
☾	989	242	forest
..	727	293	topaz, vy. lt.



Garden Gate Vest Chart—Right Panel



Shaded portion indicates overlap from previous page.

⌽	726	295	topaz, lt.
∽	725	305	topaz
◑	817	19	coral red, vy. dk.
∀	349	13	coral, dk.
•	350	11	coral, med.
⩗	351	10	coral
+	352	9	coral, lt.
|	353	8	peach flesh
−	3747	120	blue-violet, vy. lt.
⩗	341	117	blue-violet, lt.
8	340	118	blue-violet, med.
<	612	832	drab brown, med.
=	611	898	drab brown, dk.
●	3799	236	pewter gray, dk.
♥	413	236	pewter gray, dk.
→	677	886	old gold, vy. lt.
‖	676	887	old gold, lt.
z	729	874	old gold, med.
★	3790	393	beige-gray, ul. dk.
%	368	214	pistachio, lt.
⅂	761	893	salmon, lt.
M	760	894	salmon
◒	3328	10	salmon, med.
3	3746	1030	blue-violet, dk.
✶	333	119	blue-violet, dk.
◐[	333	119	blue-violet, dk.
	550	102	violet, vy. dk.
⤫	775	158	baby blue, lt.
○	3325	144	baby blue
K	334	977	baby blue, med.
⁄	415	398	pearl gray
>	762	397	pearl gray, vy. lt.
bs	550	102	violet, vy. dk.

Stitch count:
Left Panel 77H x 119W
Right Panel 140H x 119W
Design size:
Left Panel 5½" x 8½" (14 cm x 22 cm)
Right Panel 10" x 8½" (26 cm x 22 cm)

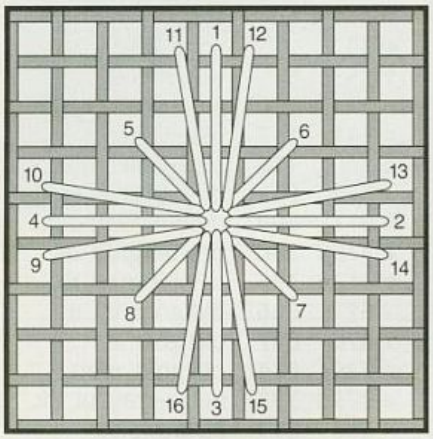
Instructions: Cross stitch over two threads, using two strands of floss. Backstitch using one strand of floss. Work French knot where • appears at intersecting grid lines, using two strands 725/305 and wrapping floss around needle once. Work lazy-daisy stitch for flowers on vine, using two strands white/01.

Backstitch (bs) instructions:

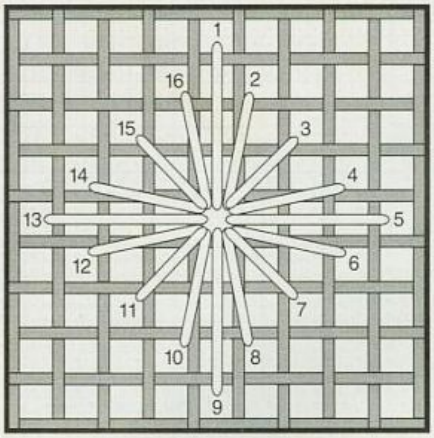
3790	393	terra-cotta pots
550	102	iris
341	117	pale lavendar daisy
762	397	fence
817	19	tulip
612	832	black-eyed susan
334	977	hollyhock

Stitched by Kayla Connors

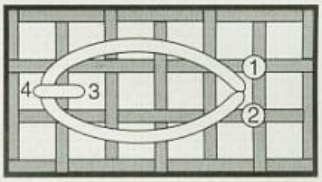
Stitch Illustrations



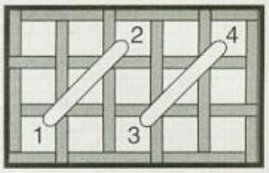
Daisy-Eyelet Stitch



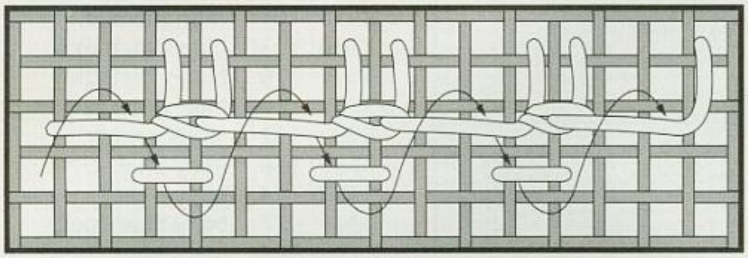
Diamond-Eyelet Stitch



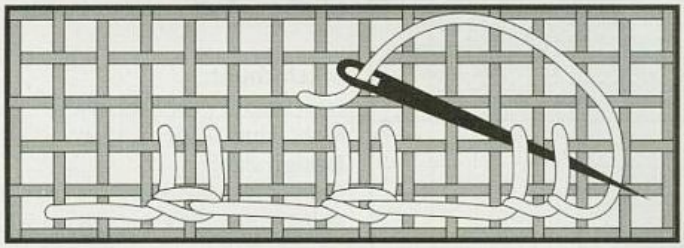
Lazy Daisy Stitch



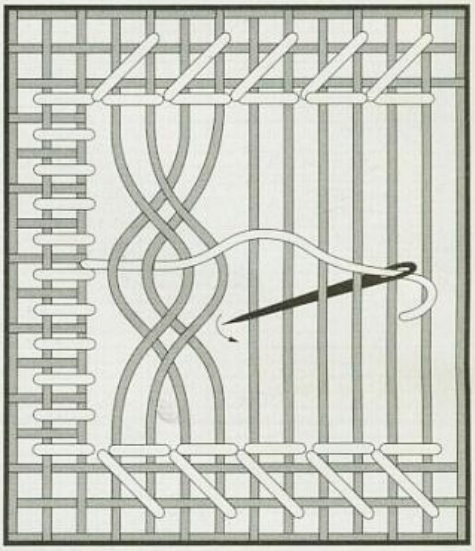
Half Cross Stitch (Over Two)



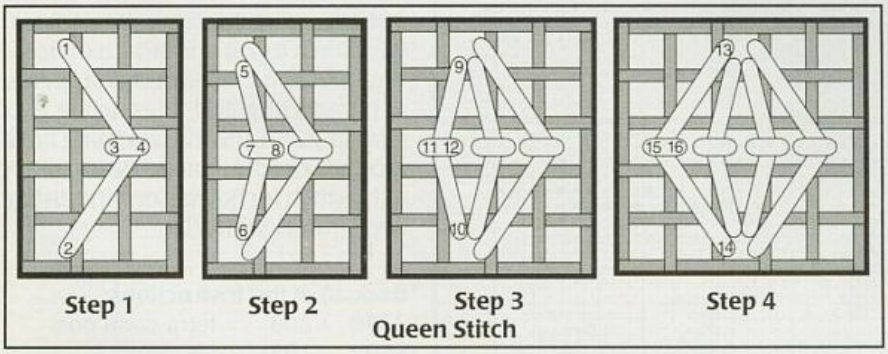
Weaving Buttonhole



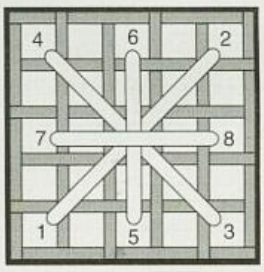
Knotted Buttonhole



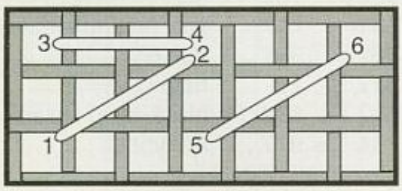
Twisted Cluster



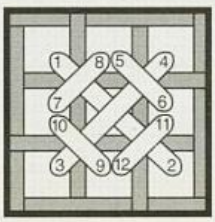
Step 1 Step 2 Step 3 Step 4
Queen Stitch



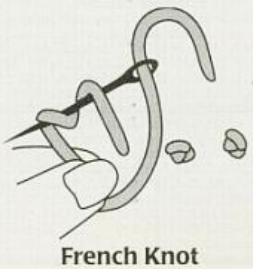
Smyrna Cross Stitch



Hemstitch (Pattern)

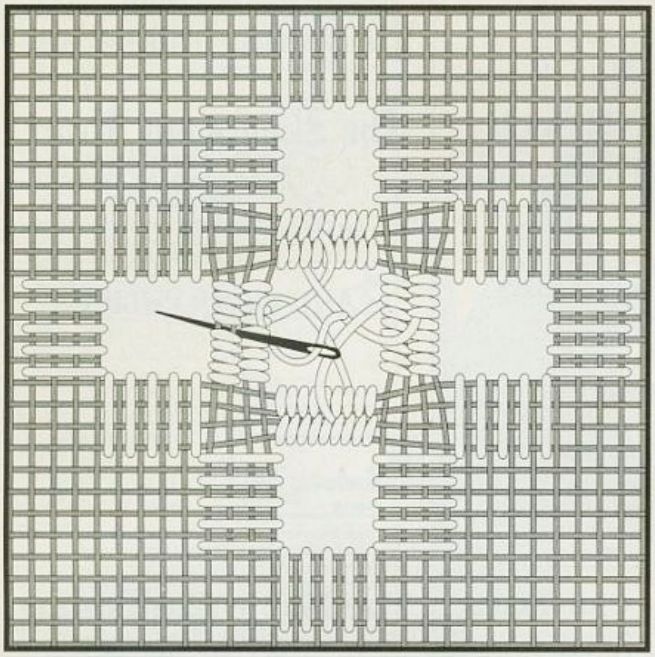


Rice Stitch

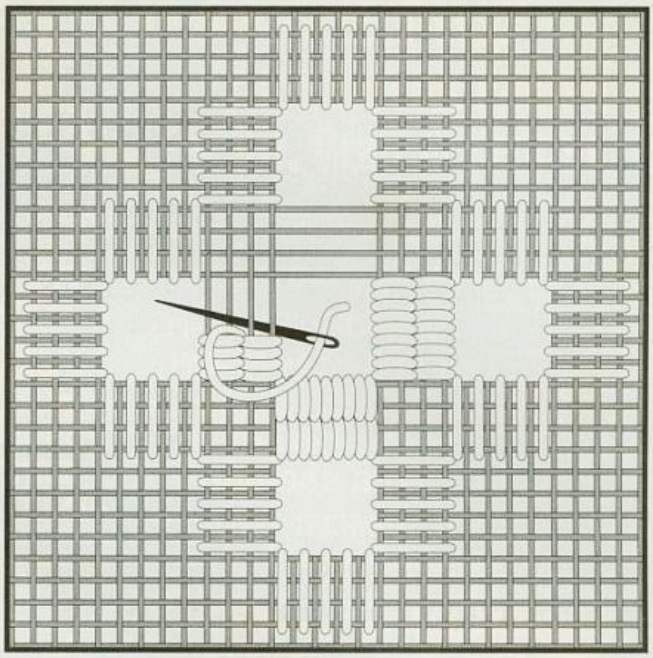


French Knot

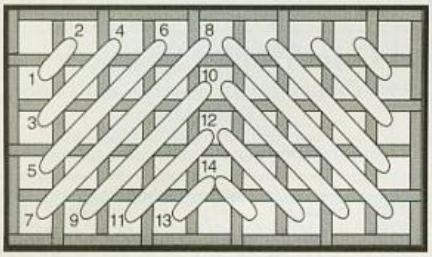
Lavendar Dreams Stitch Illustrations



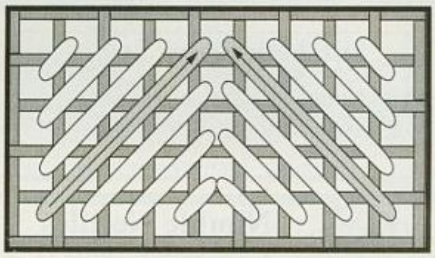
Dove's Eye



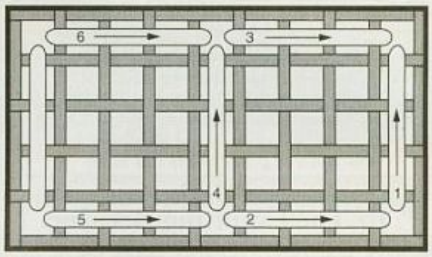
Woven Bars



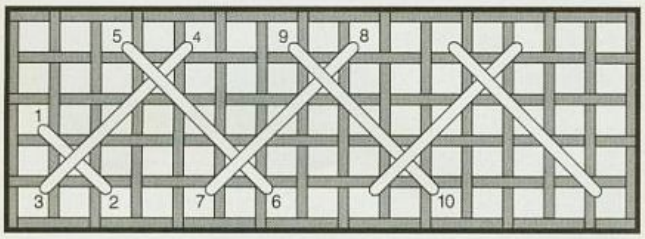
Scotch Stitch



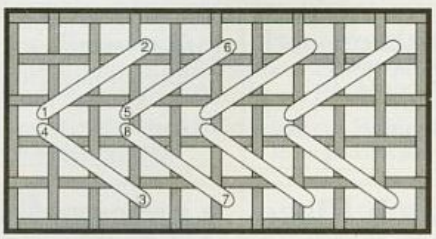
Backstitch on Top of Scotch Stitch



Four-Sided Stitch

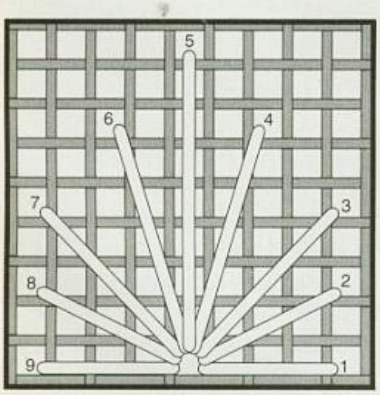


Herringbone Stitch

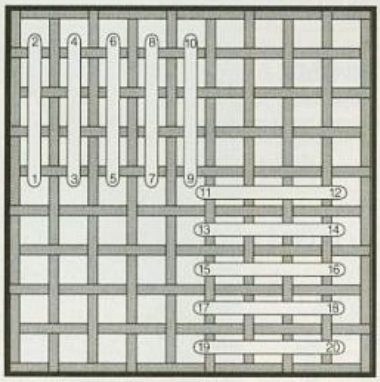


Area 6

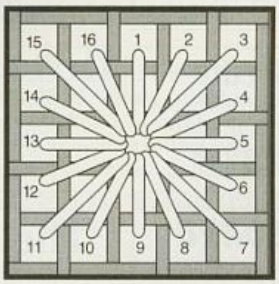
Attaching a Bead with Cross Stitch



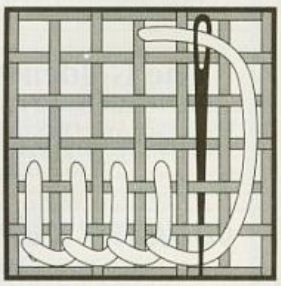
Eyelet-Stitch Variation



Kloster Blocks



Eyelet Stitch (Over Four)



Buttonhole Stitch